

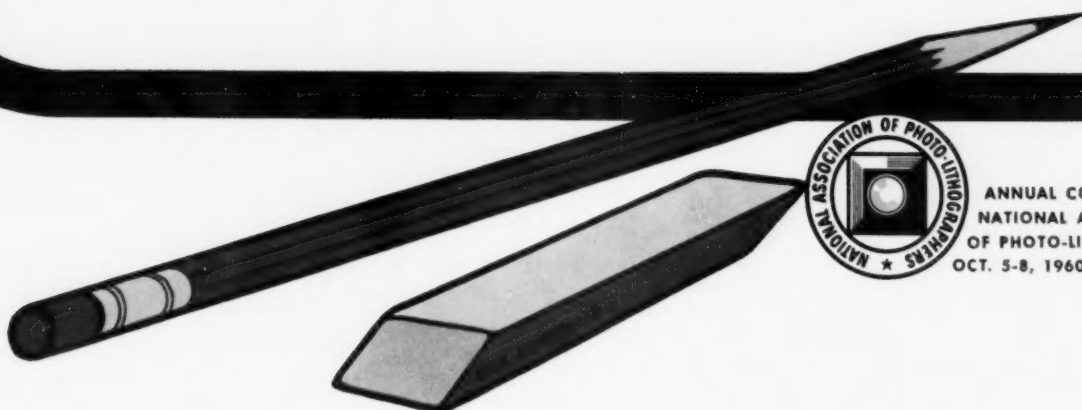
SEPTEMBER • 1960 •

THE LEADING PUBLICATION IN THE WORLD  
OF OFFSET • LETTERPRESS PRINTING •

FOUNDED IN 1883 AS  
THE INLAND PRINTER

# The Inland and American **PRINTER & LITHOGRAPHER**

How to Have Practical Quality Control in Your Offset Plant  
Lithographic Management Must Protect Jobs and Costs  
How to Make Deep-Etch, Copperized Plates for Lithographic Presses  
New PIA Ratio Studies Show Sales and Profits Are Increasing  
Estimating Tricks for Printers and Lithographers  
Improvements Coming Rapidly in Duplicate Printing Plates



ANNUAL CONVENTION OF  
NATIONAL ASSOCIATION  
OF PHOTO-LITHOGRAPHERS  
OCT. 5-8, 1960

*the  
world's  
largest  
exclusive  
manufacturer  
of  
rollers  
for  
the  
graphic  
arts*



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**NON-MELT  
COMPOSITION  
FOR LETTER PRESS**



**SINCE 1826**



# The LUDLOW Way to Profits

These Ludlow products afford profitable operation with direct production results, avoiding unnecessary steps that slow down the work. All three have earned their standing in the printing industry—Ludlow for fine typography, Elrod for quality strip material, and the Brightype camera for quality conversions.



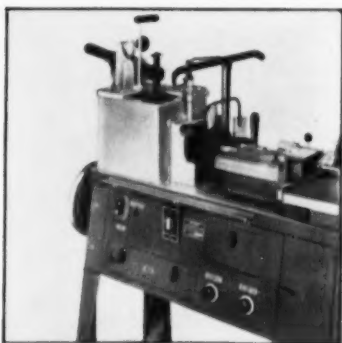
## Ludlow All-Slug Composition

Direct slugline composition with easily-handled Ludlow matrices, from copy to hot metal to form, eliminating the manufacture or purchase of single type. Solid slug forms expedite make-up and lockup, and save press-room time. These short cuts mean larger profits for you.



## Brightype Conversions

This method uses existing typesetting facilities to convert letterpress material into photographic images for offset lithography, letterpress and other printing processes. Eliminates many operating procedures; assures clean, sharp reproduction. Brightype users find it a time-saver in handling most requirements.



## Elrod Quality Strip Material

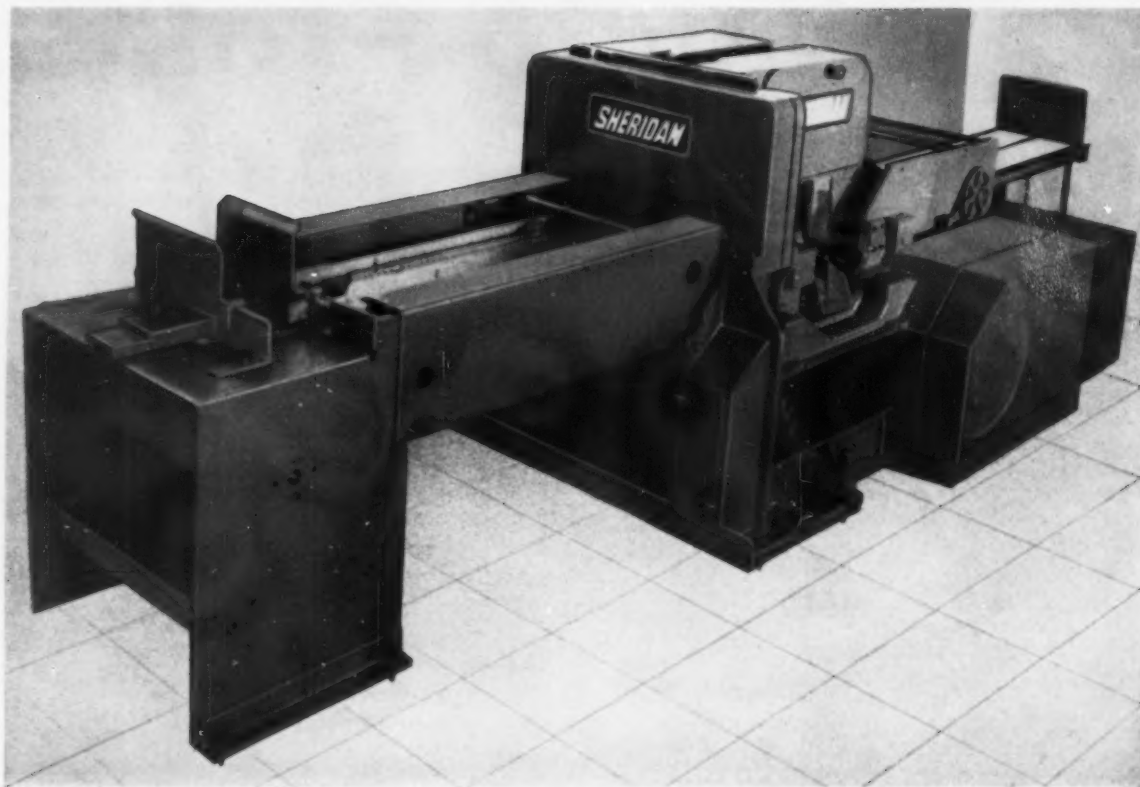
This single-purpose machine effectively produces an abundance of quality strip material for many uses. Simple in design and mechanism, the Elrod requires minimum operator attention, and the material withstands hard use. Ideal for spacing material, rule and base. Gas or electric-heated; six different models to fit your particular needs.

Ludlow, Brightype and Elrod folders will show you how to increase your profits—write for your free copies

**Ludlow Typograph Company** • 2032 Clybourn Avenue, Chicago 14

Set in members of the Ludlow Record Gothic Family

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# AND COSTS GO DOWN

... when a new Sheridan Accu-Shear 3-knife trimmer is added to binding and covering line. Now the entire gathering-binding-covering-trimming sequence can be integrated into one continuous operation!

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SINCE 1835

## **SHERIDAN**

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### PRODUCT OF 125 YEARS OF EXPERIENCE 1835-1960

THE INLAND AND AMERICAN

# PRINTER and LITHOGRAPHER



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

SEPTEMBER 1960

Volume 145 Number 6

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**WAYNE V. HARSHA, Editor**

**J. L. Frazier, Consulting Editor**

**L. H. Allen, Eastern Editor**

**Henry B. Ryan, Assistant Editor**

**Carl Finette, Art Director**

**Peggy E. Tillander, Editorial Assistant**

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**JOSEPH J. O'NEILL, Manager**

**Cecil Hancock, Production Manager**

**R. C. Lukens, Circulation Manager**

**M. M. Gross, Sub. Sales Manager**

## Eastern Advertising:

William H. Thorn—Allen M. Browne

341 Madison Ave., New York 17

Phone: OR 9-8266

Midwest Advertising: Harry H. Yocher

79 West Monroe St., Chicago 3

Phone: RA 6-2802

Pacific Advertising: Don Harway & Assoc.

1709 West 8th St., Los Angeles 17

Phone: HU 3-5141

Great Britain: Maclean-Hunter, Limited

Trinidad House, 28/30 Old Burlington St.,

London W1, England

Phone: Regent 7941

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Ever-increasing cost of labor and downward trend of profits in the offset printing industry can seriously affect industry's future

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Cleanliness, coordination, and craftsmanship essential to success of any attempts to control quality, standardization in practice

### Ten Tight Money Tips to Improve Your Business 58

You can't pay your bills with old iron; here are some good ideas for getting cash readily so you can have better peace of mind

### Printing Sales and Profits Up, PIA Ratio Study Shows 60

Of the 977 firms reporting, 20% made more than half of total profits; total sales reached \$719-million; one of every seven ran at loss

### How to Make Deep-Etch, Copperized Aluminum Plates 62

For uniform plates, you must have uniform conditions; do your pressmen understand how to control them? Follow this plan

### How One Printer Helps Customers to Cut Alterations 64

New York's Charles Francis Press arranged a comprehensive visual display for its lobby as an educational stunt for customers

### NAP-L Convention May Set Attendance, Display Records 66

Photo-Lithographers' meetings scheduled for Conrad Hilton Hotel in Chicago will feature exhibition of machinery and full program

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Materials account for average of 45% of manufacturing cost; paper one of most important; here's way to get more pieces from sheet

### Improvements Coming Rapidly in Duplicate Plates 70

Major share of printing impressions world over still produced from duplicate plates on letterpress equipment; here's what's new

For contents of previous issues consult the Industrial Arts Index in your library

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- Capacity 1,500 lbs.
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WISCONSIN DELLS, WISCONSIN

## LETTERS TO THE EDITOR

### "Indexing Is for the Birds"

#### Gave Him Powerful Big Bang

We are long time readers of *The Inland Printer*, or I suppose we should now say the *PRINTER AND LITHOGRAPHER*, and we secure much benefit from it. Also enjoy your "Last Word" department and got a big bang out of the item, "Indexing is for the birds." Keep up the good work.—H. D. Bartholomew, Manager, Wayside Press Ltd., P.O. Box, Vernon, B. C., Canada.

#### Suggests Exchange of Young Printers With Other Countries

The International Exchange Committee of the International Association of Printing House Craftsmen, Inc., of which I am chairman, is in need of the names of printing plants willing to have European apprentices work in their plants for a specified period. A number of European printers are eager for their sons to have some experiences in American printing plants.

For many years it has been possible for these European printers to work out arrangements with printers in other European countries whereby their sons or other young men could obtain printing experiences in different countries.

This follows very closely the practice in Europe of families sending their children to live with families in other countries and then they, in turn, take children from families where their children have stayed. This may perhaps be recognized as the finest kind of education.

The International Exchange Committee of the IAPHC is regularly receiving requests from Craftsmen in overseas groups and others from printing plant owners who either have sons or young men in whom they are interested who will get their early education in printing by working in printing plants in different countries.

The International Exchange Committee would like to hear from printers who are willing to have such young men come to this country and work in their plants for specified periods. The cost of coming over here and returning to their native land would be the obligation of the young man, his family, or employer. The American employer will be expected to pay the young man for his services but will not be obligated for his maintenance while in the United States.

Printing House Craftsmen are urged to participate in this really worthwhile international goodwill project. Let me hear from some of you.—Lee Augustine, Chairman, International Exchange Committee, International Association of Printing House Craftsmen, Inc., Box 1422, Cincinnati, O.

#### Anyone Want Back Issues of IP?

#### Just Send Shipping Costs for 'em!

We have on hand back issues of *The Inland Printer* from the years in the '30s and '40s and wonder if you may know of someone desiring to have these copies for their personal files or use.

They are available to anyone who will pay the shipping costs for them.—Best's Printing Service, 1213 Stockbridge Ave., Iron Mountain, Mich.

#### Seventh Day Adventist Doesn't Like World Calendar Proposal

I am a pleased, satisfied, happy long time reader of *THE INLAND PRINTER* and now *PRINTER AND LITHOGRAPHER*. By long time I mean 17 years, but to make up for lost time I have an almost complete bound set from Vol. IV.

Being in a fairly isolated place as far as printing is concerned, I carefully read about everything that comes along concerning printing. *PRINTER AND LITHOGRAPHER* is no exception.

Now the motivating cause for this letter is your editorial in the February issue. Concerning the calendar issue, you have given only one side of the issue. I am a member of the Seventh Day Adventists and observe the seventh day (Saturday) as Sabbath. Have you considered what this would do not to only our members but to others who observe a holy day? Perhaps this side of the issue has not been brought to your attention before.

I enjoy the new merged magazine. I have a special interest in layout and design and will appreciate all you can publish in this field.—Robert L. Sheldon, manager, Signs of the Times Publishing House, P.O. Box 1243, Seoul, Korea.

#### Like Type Pictures? Here's Easy Way to Get Unusual One

It might interest your readers to learn that a leading paper mill has asked me, "Do printers really want copies of your type pictures, Mr. Schiller?"

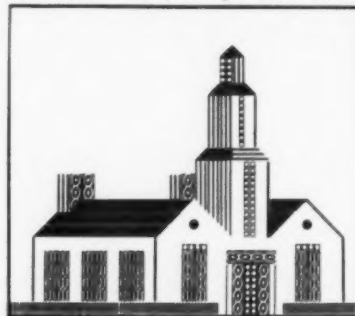
My reply was that of course they do, and have done so for the past 30 years—from all parts of the globe.

This made me think of a little test I'd like to try, with your cooperation, of course.

To the first 50 readers who write in (whether positive or negative), I'll send a type picture suitable for framing.

Letters may be sent direct to me.—Albert Schiller, Typography Lab, 216 E. 45th St., New York 17, N.Y.

If you like type pictures, you can get an enlarged version of this one by writing to Albert Schiller







*"This ATF Chief 29 costs less to own and operate...prints a better dot...uses less floor space...than any 23 x 29" offset press."*

But don't take our word for it. Ask any printer who operates one—then write for the Chief 29 booklet which tells *why*. Address Department 1P.



**American Type Founders**

200 Elmora Avenue • Elizabeth, New Jersey

ATF Type Faces used in this advertisement...Text: Century Schoolbook with Italic; Logo: Craw Clarendon Book.

printers . . . lithographers . . .

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Earn a share of Kimberly-Clark stock!



## Stock earner No. 10!

**Stripping tip**—A common and vexing stripping problem is to strip halftone negatives in an area so tight that the ordinary cellophane tape method cannot be used. To do this operation neatly and quickly:

1. Moisten the glue on a piece of good gummed paper.
2. Place it, gummed side up, under a corner of the negative which is in position to be attached to the flat.
3. Press down firmly on the negative and slide the gummed paper out. This will transfer just enough adhesive to the negative to give a neat, firm bond which will be invisible on the exposed plate. Repeat operation on each of the other corners.

*Fred Gebhart, Superintendent,  
Grant Dahlstrom: Castle Press, Pasadena, Calif.*





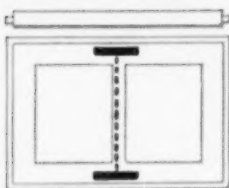
### Stock earner No. 11!

**Potatoes purify pots**—To clean lead pots, put a potato on a steel rod and hold it on the bottom of the hot lead pot. This causes the dirt and settlings to boil to the top where they can be skimmed off.

*R. E. Lineberry, Manager, Printing Dept.,  
J. P. Stevens & Co., Inc.,  
Greensboro, North Carolina*

### Stock earner No. 12!

**Roller-saving rule**—When running rollers over a perforating rule which is perpendicular to them, the rollers are often cut by the rule. This damage can be prevented by adding a piece of rule perpendicular to and at each end of the perforating rule to protect the rollers from being cut.



*Fred J. Kicanas, Hillison & Etten,  
Chicago, Illinois*

**Send us your ideas**—You may earn a share of stock. Just write them out clearly and simply and send to Kimberly-Clark. Pictures or drawings that help explain the idea are welcome. All ideas become the property of Kimberly-Clark. For each idea chosen to appear in subsequent national magazine ads, a share of Kimberly-Clark stock will be awarded to the sender. In case of similar contributions, only the first received will be eligible for the stock. Decisions of the judges are final. A total of eighteen shares will be awarded.

**Don't delay... send yours, today!**

Address: Idea Exchange Panel  
Dept. No. 1A-90  
Kimberly-Clark Corp.  
Neenah, Wisconsin

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**Prentice Velvet adds versatility to your printing** with its ability to handle rich, full-color photos, wash drawings, contrasty blacks and whites—even metallic inks.

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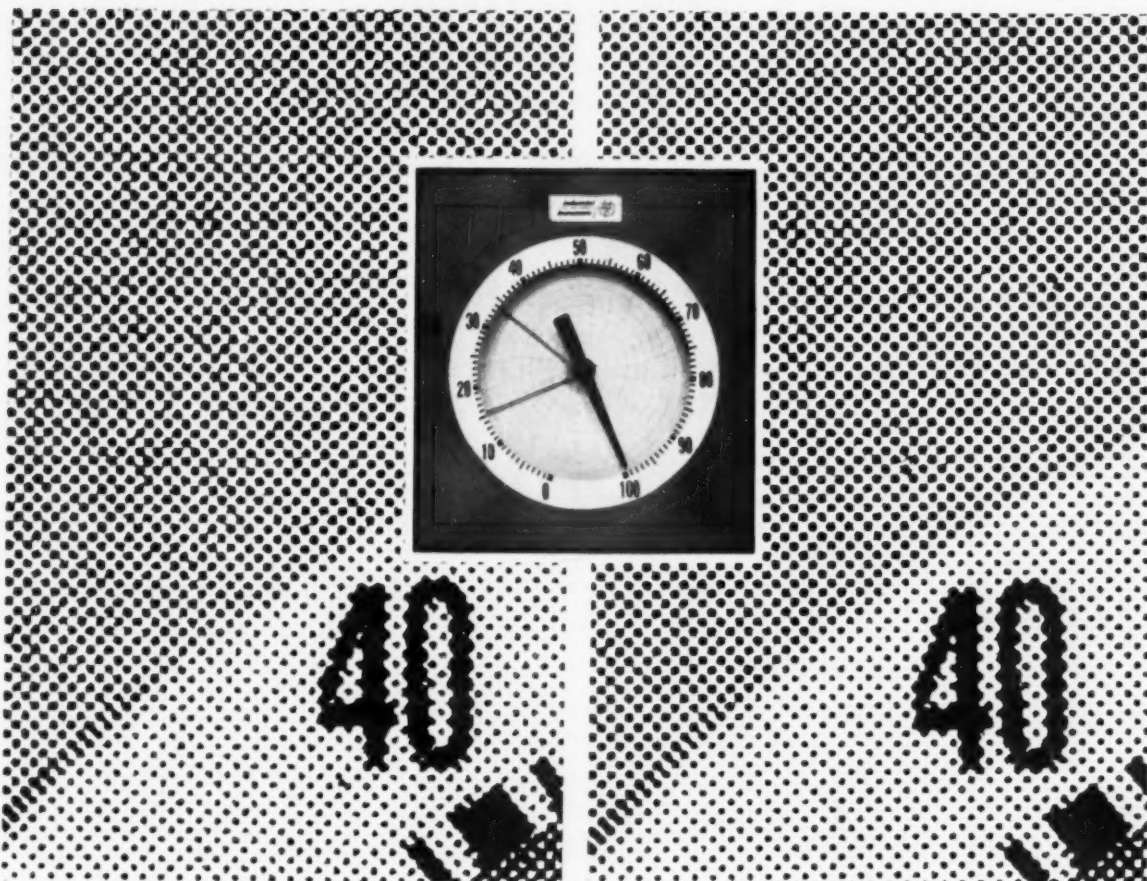
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REPRODUCTION WITH BLANKET "A"

REPRODUCTION WITH HI-FI BLANKET



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THE GREATEST NAME IN RUBBER

Illustration courtesy of Industrial Instruments, Inc., Cedar Grove, New Jersey, and American Press Inc., New Bedford, Mass.



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It's the Farrington "Tippy," especially designed for small print shops. "Tippy" handles profitable snap-out and tipping jobs: purchase order forms, ledger-card alignments, single-sheet forms, and many others. An average operator, who can be trained quickly, averages 2000 sheets per hour.

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A modest investment can put *you* into the growing, fast-profit snap-out forms business. For more information, just send in the coupon below.

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—a beam of light projected across the stock. It marks exactly where the knife will cut.

Or take the measuring scale. It's coupled directly to the 3-section, 2-speed back gauge. Brightly lit. The markings are large and clear, magnified 5 times. Eye level.

## SIMPLE, INGENUOUS DESIGN



There are only 2 cutting buttons on the table panel. A control knob for the back gauge. *Nothing else.* To move the back gauge forward—a *gentle* pull. Backwards—push. For fine adjustment—turn right or left. Simple. Simplicity is built into Polar from the ground up. This is not an old model, refurbished with new features. Polar is economically manufactured—and the economy is passed on to you. Three sizes: 31½", 42", 57".

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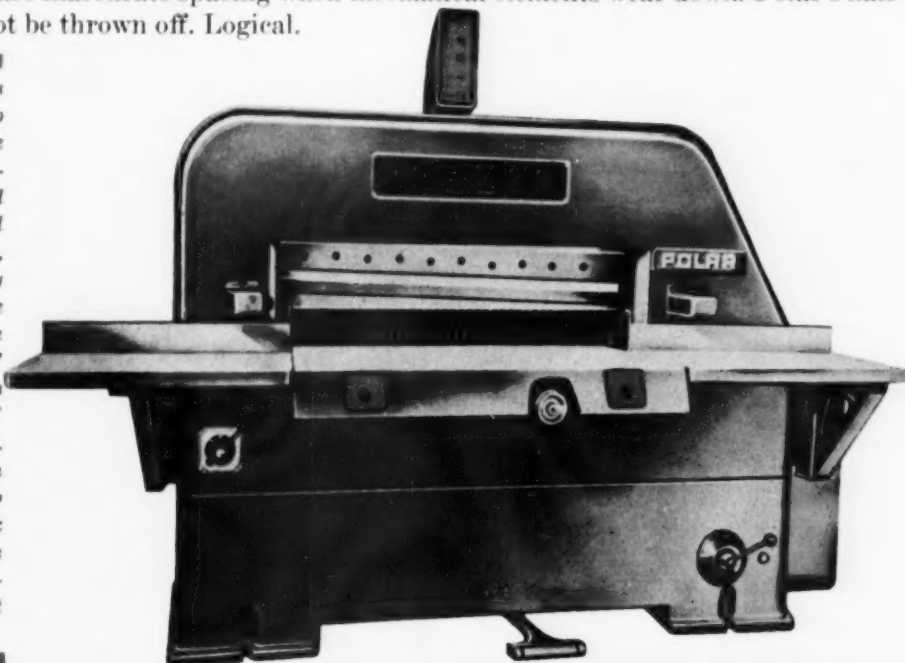


Polar remembers. The Eltromat Auto Spacer has a magnetic tape memory—available on all 3 sizes—for 8 full cutting programs...plus 2 additional tracks for returning the back gauge to its pre-selected position.

Turn a knob on the Eltromat panel, punch a button, and off you go. The controls are up on the main frame, not down on the table, *so that you cannot confuse them with the cutter buttons and make a costly error.*

Incidentally, the Eltromat is connected directly to the back gauge. There's no intermediate linkage that can cause inaccurate spacing when mechanical elements wear down. Polar's hair-line accuracy cannot be thrown off. Logical.

*Polar equipment includes a fully hydraulic clamp with infinitely variable pressure control. An electromagnetic clutch and brake. Electric eye hand guard. Hydraulic lifts, with 90° swing away turn, are available on the 42" and 57" models. The air table, which "floats" stock into position, is standard on the 57" model, optional on the 42". Modern series production now turns out close to 1500 Polars a year. Peak production like this brings lower unit costs—delivers Polar to you at substantial savings.*



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NOW the typewriter bond made from new cotton fibers which erases easily completely . . . makes a good secretary's work look perfect! A Parsons King Cotton Paper

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### 25% COTTON FIBER

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- White, light cockle finish
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- Substance 13 and 16: 26 x 34
- 8½ x 11 available in sub. 13, 16 and 20
- All sizes ream-sealed
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- Specifically made for typewriter use as the result of popular demand — by Parsons Paper Division, National Vulcanized Fibre Company

Parsons RASABLE can be the answer to many job printing orders to help keep good customers satisfied. Ask your Parsons paper merchant for samples now.



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HOLYOKE, MASSACHUSETTS

**NATIONAL VULCANIZED FIBRE CO**



# New RECORDAK LISTOMATIC Camera adjusts automatically from card to card!

*A unique advantage in shooting film  
for offset printing of schedules,  
directories and other listings*

*This ingenious RECORDAK Camera makes possible  
a new system that's simplicity in itself! Each listing  
(up to 3 lines) is typed on a data processing  
card . . . necessary headings (12, 24, and  
36-point type) also go on individual cards.*

These cards are then fed into the RECORDAK Listomatic Camera which photographs them at a rate of 230 per minute . . . automatically adjusts for number of lines or type sizes on each card!

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(Subsidiary of Eastman Kodak Company)

**originator of modern microfilming**  
—now in its 33rd year

IN CANADA contact Recordak of Canada Ltd., Toronto

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VV-9

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CRONAR FILMS  
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Masks? Separations? Halftones? Continuous tone positives? You name the job, we'll supply the film. You can depend on Du Pont for leadership in graphic arts films and film research.

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**DUPLICATE HALFTONES:** CRONAR Direct Positive Clear.

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BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

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**Dennison 6656**

**PermaFlat GUMMED PAPER**

It lies flat under the widest range of shipping  
storage and pressroom conditions.

**Freedom from Curl Speeds Printing.** With 6656, you can finish quicker, your gummings laid down at once, smooth as fast as when you're printing ungummed paper of the same 60 lb. high-gloss coated grade. That's because there's no noticeable difference in stiffness under humidity extremes. Your customers will also appreciate this easy-handling, time-saving feature . . . and will be glad to pay a little extra to get it.

**Surface Smoothness Improves Printing.** Curl-Free 6656 can take the same printing qualities as the corresponding ungummed grade. Its following surface gives fadeless brilliancy to multi-color letterpress and lithographic work. Your labels will sparkle as never before. Yes, indeed, the smooth, well-laid,

highly calendar makes 6656 the glossier, its first. This makes 6656 cutting equipment. Adhesive frequency 6656 Line Gum labels can be 10 cm. to applied 1 of wash-off. That of shortest and used on most paper and synthetic leather and felt.



Step out with **6656** and go do

DISTRIBUTED BY

\*\*\*\*\*

**COATED  
PermaFlat  
... ANOTHER  
GREAT NEW  
ADVANCE IN  
CURL-FREE  
GUMMED  
PAPER!**

Meet the Star of

**THE  
CURL-FREE  
LINE**



**Dennison 6656 PermaFlat  
COATED GUMMED PAPER**

It's the 60 lb. high-gloss coated sheet that's . . .  
... as Curl-Free as Ungummed Paper before, during  
and after printing . . . all year 'round

\*\*\*\*\*

Printed offset on both sides, the new 3 color specimen sheet is on its way to your nearby fine paper merchant. When you see it, you'll agree that Dennison 6656 PermaFlat Gummed Paper is the finest 60 lb. high gloss coated label sheet ever produced. For dust-free printing of prestige labels by letterpress or offset, it has no equal. Like all other numbers in "THE CURL-FREE LINE", it is as curl-free as ungummed paper before, during and after printing . . . all year 'round! Seeing's believing!

**Dennison**

Helping you compete  
more effectively

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# HAMMERMILL OPAQUE

Tobacco, tennis rackets, tea sets... whatever you print will look sharp and clear on Hammermill Opaque. The distinctive, radiant whiteness of Hammermill Opaque shows off your product illustrations in sharpest detail. Three finishes—Pearl, English and Vellum.

**PUTS A FAMILIAR PRODUCT IN A NEW LIGHT**





## **HAMMERMILL OPAQUE IS OPAQUE**

There is no objectionable show-through when you print both sides of the sheet. That means you can use lighter weights for mailing pieces and save money on postage. This insert reproduced by offset on Hammermill Opaque, substance 70, Vellum finish. Press speed 3000 per hour, press size 42 x 58, sheet size 39 x 57. Hammermill Opaque in English and Pearl finishes, too. Hammermill Paper Company, Erie, Pennsylvania.





1. BLACK INK ON WHITE PAPER



2. COLORED INK ON COLORED PAPER



3. BLACK INK ON COLORED PAPER



4. COLORED INK ON WHITE PAPER

### Which of these four pieces has the greatest attention value?

NATURALLY, you'll say No. 2 because it's the most colorful.

Yet the difference in the cost of producing these four pieces is negligible. Colored inks cost little more than black inks; colored papers cost only a little more than white papers of equal quality.

So, here's an idea which, applied to any press run, can result in great economy, actually giving a two-color effect with one-color printing.

Why not make your next one-color job a "two-color" job by specifying one of the many beautiful colors available in the Beckett line?

Ask a nearby distributor (see other side) for samples of Beckett colored papers—offset, vellum, text and cover. Or, write for free copy of our demonstration packet—"How to Put Color Into Your Printing"; contains 12 samples of actual pieces printed in colored ink on colored paper.

THE BECKETT PAPER COMPANY

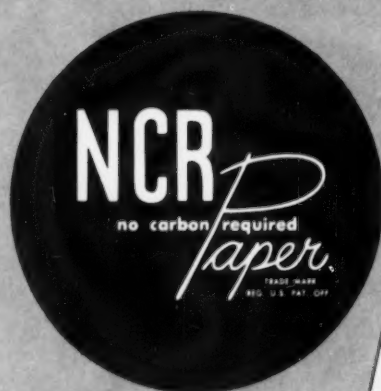


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# These leading merchants sell BECKETT PAPERS

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Sloan Paper Company	Birmingham	
Partin Paper Company	Mobile	
<b>ARIZONA</b>		
Butler Paper Company	Phoenix	
Graham Paper Company	Phoenix	
Zellerbach Paper Company	Phoenix	
Graham Paper Company	Tucson	
<b>ARKANSAS</b>		
Roach Paper Company	Little Rock	
Western Newspaper Union	Little Rock	
<b>CALIFORNIA</b>		
Zellerbach Paper Company	Emeryville	
Zellerbach Paper Company	Fresno	
Butler Paper Company	Los Angeles	
Zellerbach Paper Company	Los Angeles	
Zellerbach Paper Company	Sacramento	
Butler Paper Company	San Diego	
Zellerbach Paper Company	San Diego	
Pacific Coast Paper Company	San Francisco	
Zellerbach Paper Company	San Francisco	
Zellerbach Paper Company	San Jose	
<b>COLORADO</b>		
Butler Paper Company	Denver	
Graham Paper Company	Denver	
Butler Paper Company	Pueblo	
<b>CONNECTICUT</b>		
Carter Rice Storrs & Bement, Inc.	Hartford	
Henry Lindenmeyr & Sons	Hartford	
Carter Rice Storrs & Bement, Inc.	New Haven	
Henry Lindenmeyr & Sons	New Haven	
<b>DISTRICT OF COLUMBIA</b>		
The Barton, Duer & Koch Paper Company		
Stanford Paper Company		
<b>FLORIDA</b>		
Jacksonville Paper Company	Jacksonville	
Everglade Paper Company	Miami	
Central Paper Company	Orlando	
Capital Paper Company	Tallahassee	
Tampa Paper Company	Tampa	
<b>GEORGIA</b>		
Sloan Paper Company	Atlanta	
Whitaker Paper Company	Atlanta	
Macon Paper Company	Macon	
Atlantic Paper Company	Savannah	
<b>ILLINOIS</b>		
J. W. Butler Paper Company	Chicago	
James White Paper Company	Chicago	
J. W. Butler Paper Company	Peoria	
<b>INDIANA</b>		
Butler Paper Company	Evansville	
C. P. Lesh Paper Company	Evansville	
Butler Paper Company	Ellettsville	
The Central Ohio Paper Company	Indianapolis	
The Chatfield Paper Corporation	Indianapolis	
C. P. Lesh Paper Company	Indianapolis	
Mid States Paper Company	Terre Haute	
<b>IOWA</b>		
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Western Newspaper Union	Des Moines	
Weber Paper Company	Dubuque	
Western Newspaper Union	Sioux City	
<b>KANSAS</b>		
Butler Paper Company	Wichita	
Graham Paper Company	Wichita	
<b>KENTUCKY</b>		
Graham Paper Company	Louisville	
Louisville Paper & Mfg. Co.	Louisville	
Rowland Paper Company	Louisville	
<b>LOUISIANA</b>		
Butler Paper Company	New Orleans	
Graham Paper Company	New Orleans	
Western Newspaper Union	Shreveport	
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Carter Rice Storrs & Bement, Inc.	Augusta	
<b>MARYLAND</b>		
The Barton, Duer & Koch Paper Co.	Baltimore	
Stanford Paper Company	Baltimore	
<b>MASSACHUSETTS</b>		
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Lindenmeyr Paper Co., Inc.	Boston	
Carter Rice Storrs & Bement, Inc.	Springfield	
Carter Rice Storrs & Bement, Inc.	Worcester	
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The Union Paper & Twine Company	Detroit	
Central Michigan Paper Company	Grand Rapids	
The Union Paper & Twine Company	Jackson	
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Carpenter Paper Company	Duluth	
Butler Paper Company	Minneapolis	
Graham Paper Company	Minneapolis	
Inter-City Paper Company	Minneapolis	
Paper Supply Company	Minneapolis	
Inter-City Paper Company	St. Paul	
<b>MISSISSIPPI</b>		
Graham Paper Company	Jackson	
<b>MISSOURI</b>		
Butler Paper Company	Kansas City	
Graham Paper Company	Kansas City	
Butler Paper Company	St. Louis	
Graham Paper Company	St. Louis	
Butler Paper Company	Springfield	
<b>MONTANA</b>		
Western Newspaper Union	Billings	
Yellowstone Paper Company	Billings	
Ward Thompson Paper Company	Butte	
<b>NEBRASKA</b>		
Western Newspaper Union	Lincoln	
Field Paper Company	Omaha	
Western Paper Company	Omaha	
<b>NEW JERSEY</b>		
Henry Lindenmeyr & Sons	Hillside	
<b>NEW MEXICO</b>		
Butler Paper Company	Albuquerque	
Graham Paper Company	Albuquerque	
<b>NEW YORK</b>		
The Hudson Valley Paper Company	Albany	
The Ailing & Cory Company	Buffalo	
The Union Paper & Twine Company	Buffalo	
The Ailing & Cory Company	New York City	
Miller & Wright Paper Company	New York City	
Division of The Ailing & Cory Co.	New York City	
Bulkley, Dunton & Company	New York City	
Henry Lindenmeyr & Sons	New York City	
Marquardt & Company, Inc.	New York City	
Nelson Whitehead Paper Corp.	New York City	
The Ailing & Cory Company	Rochester	
The Ailing & Cory Company	Syracuse	
Troy Paper Corporation	Troy	
The Ailing & Cory Company	Utica	
<b>NORTH CAROLINA</b>		
Henley Paper Company	Asheville	
Caskie Paper Company, Inc.	Charlotte	
Charlotte Paper Company	Charlotte	
Henley Paper Company	High Point	
Epes-Fitzgerald Paper Company	Raleigh	
Raleigh Paper Company	Raleigh	
<b>NORTH DAKOTA</b>		
Western Newspaper Union	Fargo	
<b>OHIO</b>		
The Chatfield Paper Corporation	Cincinnati	
The Cincinnati Cordage & Paper Co.	Cincinnati	
The Duem & Wing Paper Company	Cincinnati	
The Whitaker Paper Company	Cincinnati	
The Central Ohio Paper Company	Cleveland	
The Union Paper & Twine Company	Cleveland	
The Central Ohio Paper Company	Columbus	
The Central Ohio Paper Company	Dayton	
The Cincinnati Cordage & Paper Co.	Dayton	
The Central Ohio Paper Company	Toledo	
<b>OKLAHOMA</b>		
Graham Paper Company	Oklahoma City	
Beene Paper Company	Tulsa	
Taylor Paper Company	Tulsa	
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Fraser Paper Company	Portland	
West Coast Paper Company	Portland	
<b>PENNSYLVANIA</b>		
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Lehigh Valley Paper Corporation	Allentown	
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Graham Paper Company	Nashville	
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Southwestern Paper Company	Dallas	
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Southwestern Paper Company	El Paso	
Graham Paper Company	Houston	
Southwestern Paper Company	Houston	
Graham Paper Company	Lubbock	
Graham Paper Company	San Antonio	
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Western Newspaper Union	Salt Lake City	
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Epes-Fitzgerald Paper Company	Norfolk	
Epes-Fitzgerald Paper Company	Richmond	
B. W. Wilson Paper Company	Richmond	
<b>WASHINGTON</b>		
West Coast Paper Company	Seattle	
McGinnis Independent Paper Co.	Spokane	
Allied Paper Company	Tacoma	
<b>WEST VIRGINIA</b>		
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The Cincinnati Cordage & Paper Co.	Huntington	
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This is BECKETT OFFSET, White, Regular Wove, M.F., 80 lb. Also furnished in Pink, India, Buff, Gray, Green, Canary, and Blue; and in a variety of embossed finishes, 50, 60 and 70 lb. weights.



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CARBON PAPER**

# **TWA** *Ambassador*

SPRING 1960



**DATELINE — OLYMPICS** by **Bob Considine**





## *How to promote an Ambassador*



*This is the TWA AMBASSADOR.*

*It won a Certificate of Merit at the Graphic Arts*

*Show and we're proud that West Virginia*

*Sterling Letterpress Enamel was "at the bottom of it."*

*Beauty like the AMBASSADOR's is no accident.*

*Behind it lie the creative excellence of the editors,  
top-flight writing, John Walsh's beautiful water colors,  
and of course the high quality of the printing.*

*An important part of the excellence was Western*

*Newspaper Union's selection of Sterling.*

The whiteness of this paper, together with its sparkle, assured the fine color reproductions and sharp detail that made the AMBASSADOR magazine outstanding. Sterling's uniformity made close register easier to maintain.

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THE TWA AMBASSADOR WAS PRINTED ON WEST VIRGINIA 80# STERLING  
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THIS INSERT IS PRINTED ON STERLING LETTERPRESS ENAMEL, 100#

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DIMENSIONALLY STABLE BASE MATERIAL, COATED WITH ANSCO'S TIME-TESTED  
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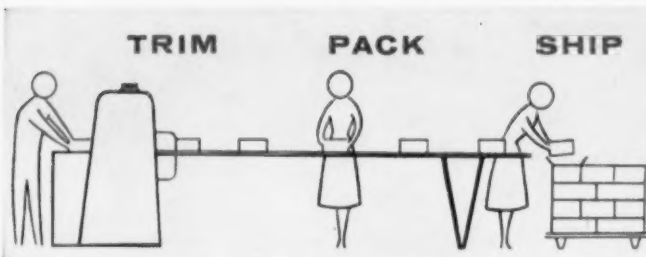
The new Lawson *Semi-Automatic 3-Knife Rapid Trimmer Series "K"* opens the door to profitable trimming. Modeled after Lawson's famous *Automatic 3-Knife Rapid Trimmer*, it efficiently trims the wide variety of work produced by the average commercial shop. Perfect bound, sewed, side or saddle stitched, one or two-up, it makes no difference...the fast, easy-to-operate Lawson Series "K" trims all three sides with precision accuracy.

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**THE LAWSON COMPANY**



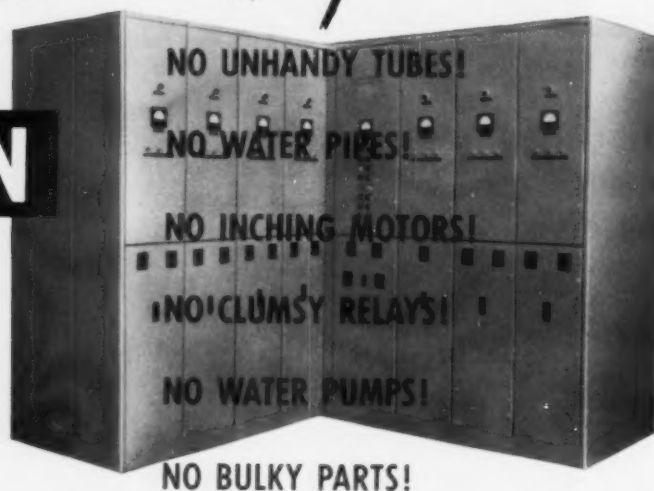
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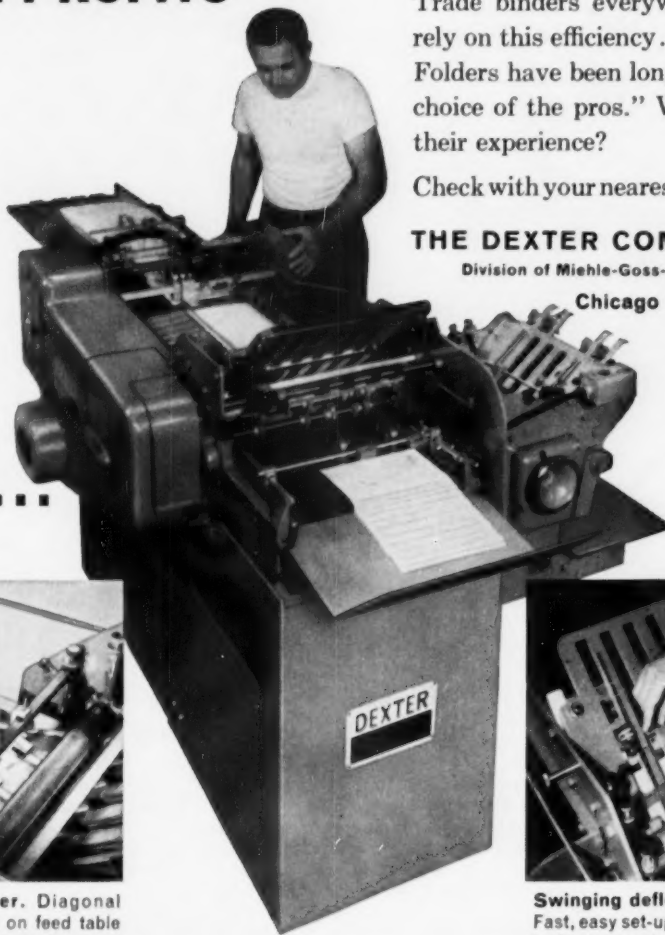
Trade binders everywhere have come to rely on this efficiency... that's why Dexter Folders have been long recognized as "the choice of the pros." Why not profit from their experience?

Check with your nearest MGD office today.

**THE DEXTER COMPANY**

Division of Miehle-Goss-Dexter, Inc.

Chicago 8, Illinois



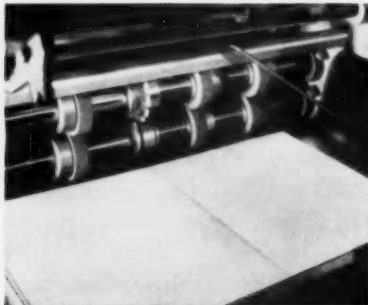
**Automatic sheet register.** Diagonal rollers and ball side guides on feed table and cross carrier automatically register and advance sheets at maximum folding speeds.



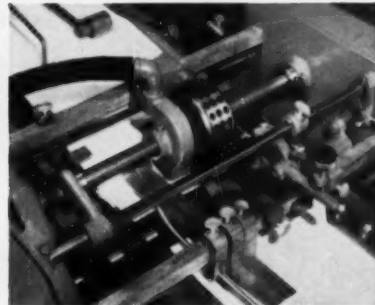
**Swinging deflectors on all fold plates.** Fast, easy set-up, no tools required. Can be instantaneously engaged or disengaged to either fold or deflect the sheet.



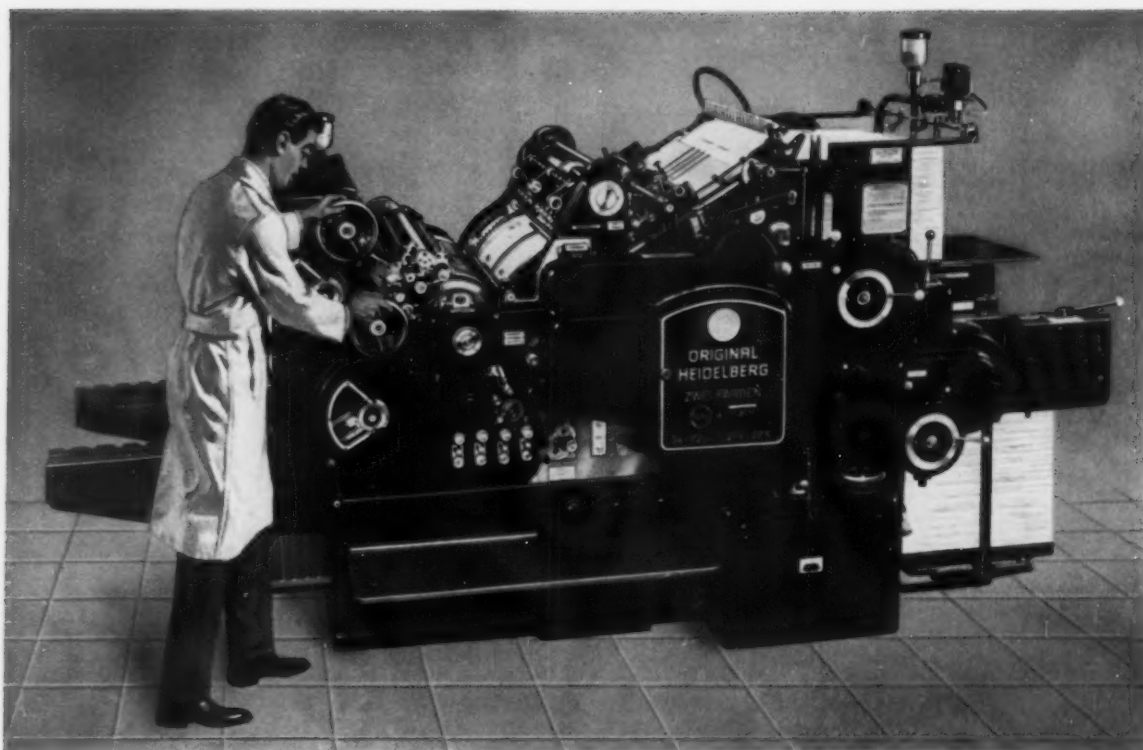
**Multiple-up signature folding.** Fold and slit in parallel section, separate pieces are delivered to right angle section. Nearly 50% production increase over one-up folding.



**Score, perforate and slit in both sections.** Done with exceptional accuracy. Ordinary adjustments are quick and easy... shafts are removable for completely new set-ups.



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## The best of rotary...the best of flatbed ...the best of Heidelberg!

*Its unique combination makes two color letterpress  
available for slightly more in cost than a single color press!  
And no extra floor space needed!*

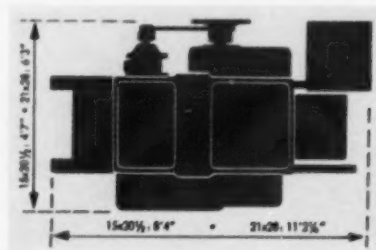
Inking Diagram 21" x 28"

Have you seen this new Heidelberg? It incorporates a unique combination of rotary and flatbed, that now puts two-color printing advantages (in both 21 x 28 and 15 x 20½ sheet sizes) within reach of small and medium-sized plants for the first time.

Because they are Heidelberg you get all the best Heidelberg features—including built-in wash-up for rollers of both color units, pyramid inking systems, positive gripper sheet control from feeder to delivery, hairline register, unyielding impression strength, minimum makeready and high production speeds.

For higher letterpress profits look into this combination . . . low initial investment, rotary-flat-bed feature with subsequent

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when you 'put it on a Heidelberg' "*

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**High Speed — with Safety!**  
**That's What You Get with the**  
**Vandercook 13-28**  
**SAFE ELECTRIC GALLEY PROOF PRESS**



This new, high speed press will produce up to 40 good quality proofs per minute with absolute safety to the operator. Large enough to take a 5-column full length galley and print a maximum form 12" x 27". Press can be operated in one of two ways, (1) for continuous running, or (2) to automatically stop press twice for each proof—once before a sheet is laid on the form, and again before the sheet is removed.

## features...

**Automatic Washup\*** — to save operator's time.

**Vibrator\*** — a 3" synthetic vibrator is available to provide greater ink capacity for quantity proofs of heavy forms.

**Grippers\*** — foot operated sheet grippers to provide more accurate margins and better quality.

**Continuous Running** speeds production up to 40 proofs per minute—or **Automatic Cycling** to stop twice for each proof.

\*OPTIONAL EQUIPMENT

**Impression Adjustment** which any machinist can quickly make.

**Large Ink Capacity** — Inking system has four 2" form rollers and a 6" power driven oscillating ink drum.

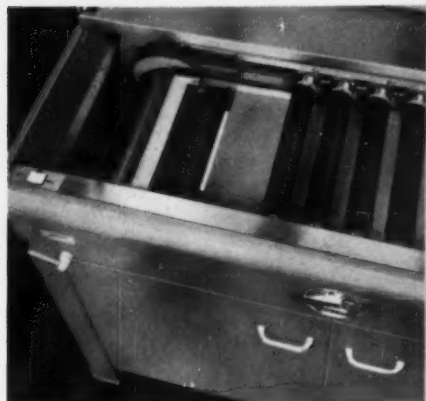
**Safety Stop** — in advance of inking rollers and impression cylinder.

**Casters\*** — to permit easy moving of press.

**Proof Spindles\*** — mounted on paper shelf.



**AUTOMATIC WASHUP**—a lever brings doctor blade into contact with the oscillating steel ink drum —thus removing ink and solvent.



**LARGE INK CAPACITY**—inking system has four 2" form rollers and a 6" power driven oscillating ink drum. An additional 3" vibrator is available as optional equipment.



**FOOT OPERATED GRIPPERS**—to insure more accurate margins and make it easier to obtain slur-free proofs. Available as optional equipment.



**PRESSURE INK WELL**—furnished as standard equipment. Conveniently mounted near the ink drum within easy reach of operator. View also shows hinged plastic cover over oscillating ink drum.



**VANDERCOOK & SONS, INC.**

General Offices, Research Laboratory, Demonstration Room and Factory  
 3601 W. Touhy Ave., Chicago 45, Ill. Phone: ROgers Park 1-2100

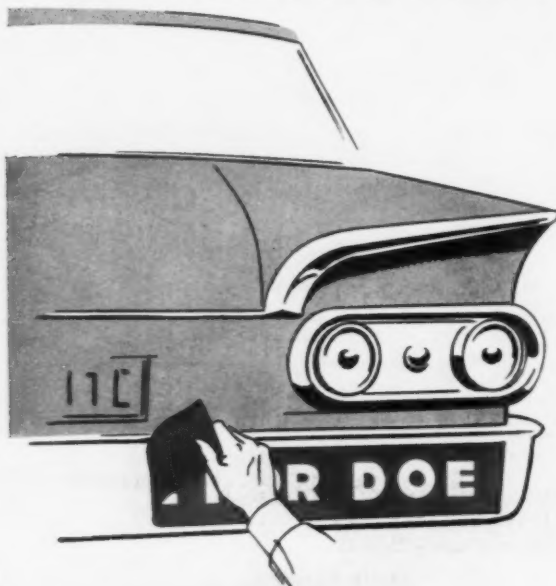
Eastern Sales and Service  
 205 W. 34th St., New York 1, N.Y.  
 Phone: BRyant 9-6270

In Canada  
 Sears Limited

Western Sales and Service  
 3156 Wilshire Blvd., Los Angeles 5, Calif.  
 Phone: DUinkirk 8-9931

# NEW from FASSON!

## A New Pressure Sensitive Bumper Strip Material



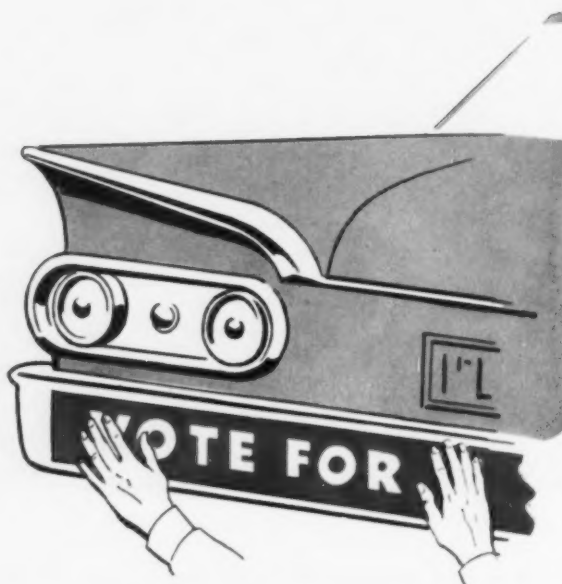
that comes off...

It's Fasson's new "Easy-Off Plastic-Sign"! A tough vinyl material coated with a specially developed, pressure-sensitive adhesive that *removes easily, cleanly and instantly from bumpers* months after it is applied. There is no residue, no marring or staining. And being vinyl it won't tear... comes off in one piece, slick as a whistle.

Made from gleaming white 4 mil vinyl, it prints or screens perfectly. Has exceptional outdoor weatherability. It resists most acids, alkalis, solvents, and greases; is washable, flexible and fade proof.

And best of all it is economical! Costs only a fraction of a cent more than ordinary pressure sensitive stock. In stock now in all standard sizes.

Write, wire or phone today for samples and prices.



as easily as it goes on!

### A Truly "Fool Proof" Material

1. **Easy to apply** — Peel off the backing, press into place.
2. **Weatherproof** — Won't fade, blow away or get water-soaked!
3. **Instant clean removability** — No residue, no staining, no marring. Comes off in one piece.

Unexcelled for bumper strips, temporary signs, indoors and out, wherever easy removability is desired. Order Now! It's an ideal material for election signs.



Address your inquiry to Department R  
**Fasson Products**

A Division of Avery Adhesive Products, Inc.

250 Chester Street • Painesville, Ohio • Elmwood 2-4444

MAKERS OF SELF ADHESIVE PAPER, FOILS, FILMS, FOR CONVERTERS





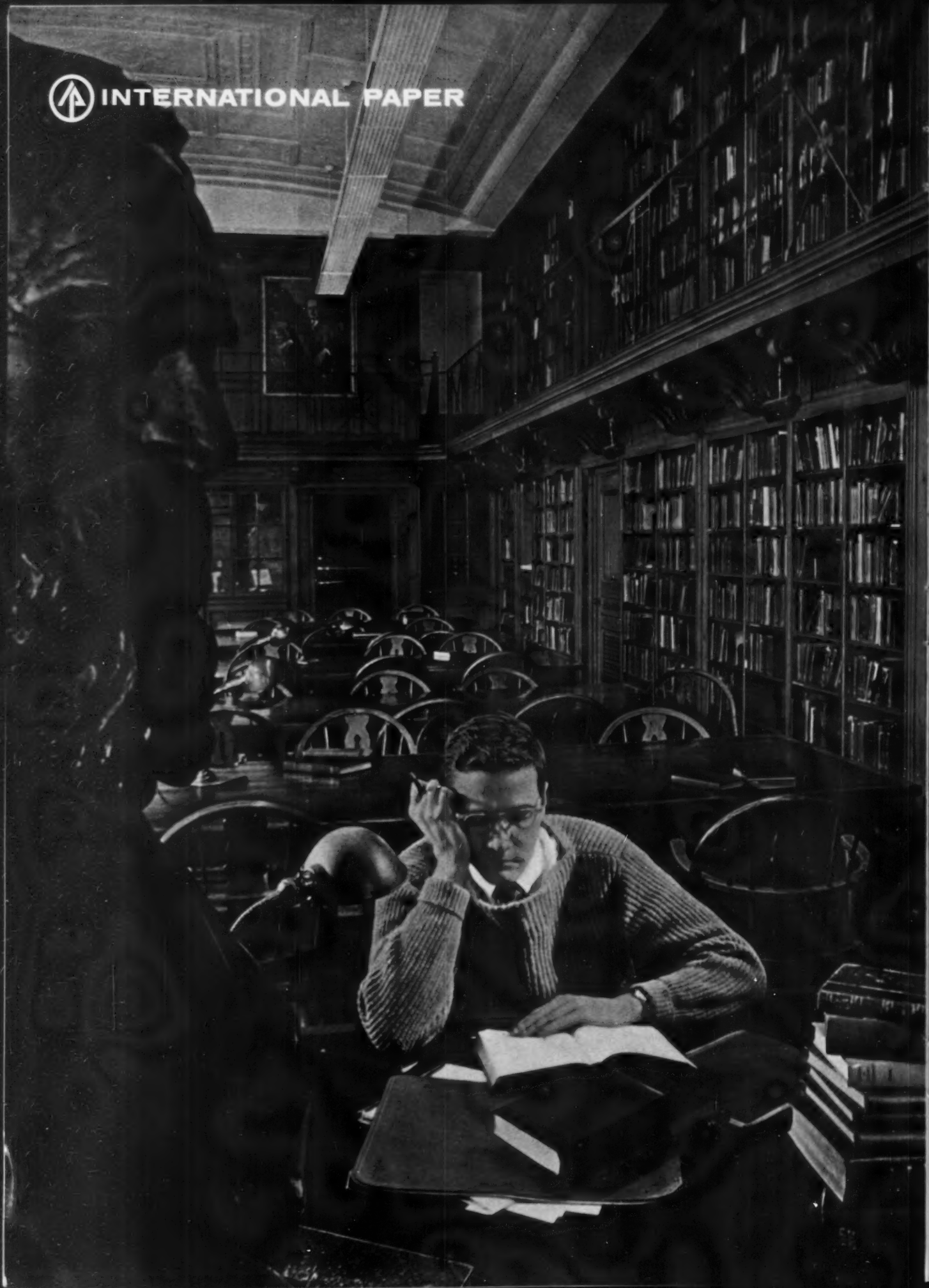
In the interest of reading

### A message from International Paper

The advertisement on the following pages is the first in a series to encourage more reading among more people. The series has been appearing in *Fortune* and *The Reader's Digest* this year. It will be seen by an estimated 35 million people during 1960.

This is one of the best ways International Paper knows to help support the printing and publishing industries. Industries whose books, periodicals and other printed material enrich our lives and keep us the best informed nation in the world.

 **INTERNATIONAL PAPER**



# "Send me a man who reads!"

100 officers of leading U.S. companies read a total of 338 magazines, 53 books, and 1,490 newspapers a week, according to an independent survey conducted for International Paper.

**W**E asked 100 company officers, "How many magazines, books, and newspapers have you read in the past week?" The total of their answers: magazines, 338; books, 53; newspapers, 1,490.

Then we asked 100 men in the same age group whose salaries had never quite reached \$7500 a year. 229 magazines for them—and only 28 books. That's about a fourth of a book apiece. The conclusion is as clear as print.

*Men who read more achieve more.*

Universities have encouraged the habit of reading among businessmen. Courses are offered in the Great Books. Promising young men are encouraged to take advantage of the printed page. Read Plato, they are told. Read Mark Twain. Read Shaw. Hemingway. Socrates. Make your own choice—but read!

## **Men on an up escalator**

Since 1953, businessmen have been attending classes in the humanities at the University of Pennsylvania. And at Dartmouth and Williams, eight-week summer courses have been launched.

The men who take these courses may make more money as a result. But what if their income failed to rise by a single penny? They would still be wealthier beyond measure. For their interests have stretched galaxy wide—and will never shrink back. They have learned to take advantage of the knowledge preserved by print on paper.

Our factories and farms have made us the most prosperous of people. Our libraries, bookstores and newsstands have made us the best informed.

## **20 billion newspapers**

Last year we put 800 million new volumes on bookshelves. We devoured over a billion magazines. More than 20 billion newspapers.

We choose better books than we used to. In a few months we bought a half-million paperback copies of *The Iliad*; 800,000 of *The Odyssey*; a million of *Wuthering Heights*; and 2 million of Shakespeare.

Magazines have transformed themselves to live up to this exacting audience. They have dropped excess verbal baggage. They have united print, pictures and paper to create a new, more exciting language.

The best of them are superbly honest, whether the subject is religion, space travel, or labor racketeering. They are exciting without being cheap, inspiring without being maudlin. They are as grave as life—and as gay.

## **Magazine sales up a fourth**

That is why magazine readers keep coming back. It is why magazine sales have gone up 25 per cent in just the past nine years.

And worthwhile reading is not confined to books, magazines and newspapers. You may find an idea on the

back of a matchbook that will change your life. You may find it on the side of a truck. Or on a flyer that came in the mail. Many of the most important suggestions you act on reach you through the printed word.

No less than 75 per cent of all American advertising is now in printed media. Print sells.

## **Reading is an active sport**

Unlike TV or motion pictures, reading is not primarily a spectator sport. To be sure, it can provide escape from reality. But to read profitably you need a clear road between eye and brain. If you keep the road clear, the rewards are beyond price.

The significant ideas, events and personalities of history await your convenience on the printed page. You leave them when you wish, and when you wish you return.

Words become servants. Your awareness is more intense, your pleasures more vivid. Your mind is more richly furnished. The printed page makes you heir to the wisdom of the ages.

Read whenever you can—while you wait for airplanes, meals, haircuts, telephone calls. You will be the gainer.

## **Free reprints**

For free reprints of this advertisement, suitable for schools and colleges, write Education Department, International Paper Company, 220 East 42nd Street, New York 17, New York.



## **INTERNATIONAL PAPER**

*Manufacturers of papers for magazines, books and newspapers • papers for home and office use • converting papers • papers and paperboards for packaging • shipping containers • folding cartons • milk containers • multiwall bags • grocery and specialty bags and sacks • pulps for industry • lumber, plywood and other building materials*

# Milton Bradley controls litho quality with Reeves-Vulcan blankets

"Lithography is the most important part of the presentation of our items to customers," says James J. Shea, Jr., VP and Production Manager of Milton Bradley Company, famous maker of games and educational aids for over 100 years.

"Detail and excellency in color reproduction," says Mr. Shea, "are important for most of our products, and with many of them being bought on impulse, eye appeal is a vital sales factor."

Bradley insures eye appeal by controlling the quality of their offset printing with Reeves-Vulcan Durofyne Blankets. These blankets, with their perfectly even gauge and smooth texture, produce the excellent detail and color reproduction that Milton Bradley is famous for.

Headquartered in Springfield, Mass., Bradley now has 5 offset presses in operation, including a brand new two-color 42 x 58 Harris. Daily output of the press room often reaches 125,000 sheets . . . all quality-printed with Reeves-Vulcan Blankets.

You can rely on a Reeves-Vulcan Blanket to give you excellent image transfer through hundreds of thousands of press impressions. Never does embossing or stretching occur . . . yet the blanket is soft enough to permit good image transfer.

Whether you print on paper, board, foil or metal, there's a Reeves-Vulcan offset blanket to help you improve reproduction and cut costs.

Write to:

**REEVES VULCAN**

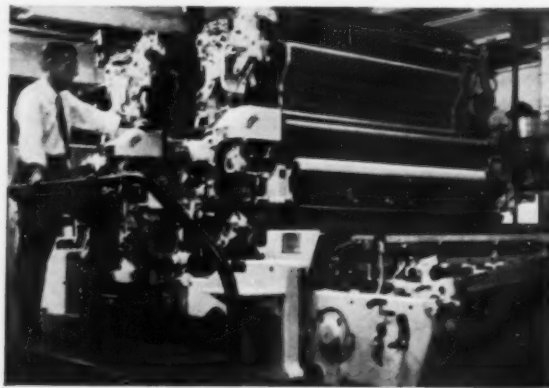
Reeves Brothers, Inc., Vulcan Rubber Products Division  
1071 Avenue of the Americas • New York 18, New York



James J. Shea, Sr., president, inspects a proof sheet for a board game, produced by lithography, "the heart and soul" of Milton Bradley Company's business.



First lithographic printing press in Massachusetts used outside Boston was Milton Bradley's, who started in the printing business in Springfield, Mass., in 1860.



The most modern two-color 42 x 58 Harris offset press and Reeves-Vulcan Durofyne Blankets insure quality reproduction for Milton Bradley Company's line of games and educational aids.



some  
papers  
have  
extra

**advantages... LIKE ALLIED CELLUGLOSS OFFSET  
FOR EXTRA RUNABILITY**

Why? Because Allied's fibre structure is different...it's more dense, giving Cellugloss Offset the *extra* advantage of greater stability. That's why Cellugloss runs so well...prints a little better than comparable coated sheets...and gives a good fold.

Ask the printers who have used Allied's Cellugloss. Their most frequent comment will be "it runs well". This is the extra you get from Allied. And as you can see here, it has the quality in appearance and finish, too.

**ALLIED PAPER CORPORATION**



**the  
Allied  
coated paper  
line**

**For Offset:**

Cellugloss Offset Enamel  
Cellufold Offset Enamel  
Imperial Offset Enamel  
Excelgloss Offset Enamel  
Velour Offset Enamel  
Comet Colored Enamel  
Cellufold Litho C1S  
Cellugloss Litho C1S  
Monarch Litho C1S  
Imperial Litho C1S  
Excelith C1S

**For Letterpress:**

Celluprint Enamel  
Imperial Enamel  
Excelprint Enamel  
Velour Enamel  
Comet Colored Enamel

Photograph courtesy of Arthur C. Allen, A G S & R Studio, Chicago



**Halftones...Duotones...every job...  
Allied runability makes a difference**

You know that printing a good halftone is often just as difficult as doing process color, if not more so. In fact, your customers are frequently more critical of halftone reproduction than anything else. Here is where paper runability can be very important...and here is where all of Allied's Coated Papers have the advantage—*they run well.*

**ALLIED PAPER CORPORATION**  
Kalamazoo, Michigan



lithographed on Allied Cellugloss Offset, 80 lb.



For years, we have enjoyed a wide spread reputation as the producer of the finest one-time carbon papers available anywhere.

Each day, though, our research program goes on . . . to give you even better products . . . keeping pace with new automated business forms applications.



**PORT HURON SULPHITE & PAPER CO.** PORT HURON, MICHIGAN

Sales Offices: RIDGEWOOD, N. J. • WILMETTE, ILL.

Eastern Warehouse: RIDGEWOOD, N. J.

NEW FOR LETTERPRESS AND OFFSET—FASTER DRYING



# Speed King BLACKS

IPI Speed King Blacks are newly improved packaged inks, formulated to satisfy nine out of ten press assignments. Although they vary somewhat in characteristics, they all offer these advantages:

1. Split-second setting
2. Ultra-fast drying
3. Improved press stability
4. Less dryback . . . almost as bright when dry as when wet, on coated stock
5. High finish on coated stocks; brilliant finish on enamel, Kromekote, Lusterkote and C15 label papers
6. Print sharp and clean

Call your IPI salesman today for Speed King Packaged Blacks. And remember . . . IPI offers still other specialized blacks for every conceivable printing purpose!

## SPEED KING PACKAGED BLACKS

**SPEED KING JOB BLACK** has a regular job press body and can be left on the press overnight because it contains no drier. Even after long shutdown, it is easily regenerated by the addition of fresh ink. Speed King Job Black sets and dries quickly and is recommended for general shop use on enamel, coated and absorbent stocks.

**SPEED KING HALFTONE BLACK** contains drier and should not be left on the press overnight. It sets and dries very fast with good gloss on enamel, coated and absorbent stocks, and performs well on some machine coated papers. Recommended for all top-quality letterpress halftone work.

**SPEED KING LITHO JET H.T. BLACK** is of the highest quality—has excellent fountain flow, resists greasing and prints sharp, clean and dense. Sets extremely fast and dries quickly on coated stock—slightly slower on regular offset. Good rub and scratch resistance.

**SPEED KING LITHO GEM BLACK** sets extremely fast on coated paper and slightly slower on regular offset stocks—has good working qualities and is excellent for process work. Prints dense with good gloss; contains drier and cannot be left on the press overnight.

*IPI, IC and Speed King are trademarks of Interchemical Corporation*



INTERCHEMICAL • PRINTING INK  
CORPORATION DIVISION

EXECUTIVE OFFICES: 67 WEST 44TH STREET, NEW YORK 36, N. Y.







Compare manual linecasting speed with...TTS® tape-perforating speed and see

## WHY TELETYPESETTER® BOOSTS TYPE OUTPUT

If you do not have a TTS® perforator, you can still make this simple test in your own shop:

1. Have a galley of type set manually on your linecasting machine, timing it exactly.
2. Have your secretary type the same copy, line for line on a typewriter, also timing it carefully.
3. Compare the difference in time.

That's all there is to the test, because typing speed is comparable to the speed of perforating tape on the Teletypesetter Perforator—with its typewriter-like keyboard. If the difference surprises you, remember that manual linecasting speed is limited by a number of factors, including the mechanical steps involved, a complex keyboard layout, and a greater number of keys. Typing or perforating speed is not.

Also consider this: Linecasting machines

are geared to produce from 7,000 to 14,000 ems per hour. Manual operators can seldom exceed 3,000 ems. But when the linecaster is operated automatically by TTS, the machine continuously operates at its full capacity. This is real economy, because your linecasting machine produces the full amount of type it was built to supply! You eliminate the peaks and valleys of stop-and-go manual operation by the steady, continuous production that is possible only through automatic linecasting.

TTS cuts composition costs on trade books, text books, magazines, directories and guides, mailing lists, catalogs, labels, telephone books, imprints of all kinds, and similar straight matter.

For a 24-page booklet fully describing this easily maintained mechanical system, mail the coupon below.

The Fairchild Teletypesetter system comprises the TTS Multiface Perforator (above) and the TTS Operating Unit (below) plus an Adapter Keyboard. TTS casts automatically from 5½ to 14 point, up to 30-pica widths, in any type face.



**FAIRCHILD** GRAPHIC EQUIPMENT  
Division of Fairchild Camera and Instrument Corp.  
**TELETYPESETTER®**  
District Offices: Eastchester, N. Y.; Atlanta, Ga.;  
Chicago, Ill.; Los Angeles, Calif.; Toronto, Ont.

Fairchild Graphic Equipment, Dept. FGE 34  
Fairchild Drive, Plainview, Long Island, N. Y.

Please send me a free copy of "More Type in Less Time."

Name \_\_\_\_\_

Company \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



# for eye appeal

## FALPACO COATED BLANKS

This Old Gold car card is another example of an important advertiser making sure his message is presented to the best advantage.

New White FALPACO was chosen because of its outstanding printability. The extreme whiteness of its surface permits ink colors to show up clearly — allows full value to every tone. You can get beautiful, realistic color reproduction with FALPACO. Ink goes on smoothly too because the surface of the blank is smooth and even.

Another asset of FALPACO is durability. These blanks hold up since the board itself has new strength and rigidity.

The attractive Old Gold car card was produced by offset lithography in six colors on 5-ply, coated-one-side New White FALPACO by Empire Color Lithographers, Inc., New York, N. Y. The size is 21 x 33 inches.

Specify FALPACO for your next car card, calendar, point of sales display, etc.

Distributed by authorized paper merchants from coast to coast.



NEW YORK OFFICE — 500 FIFTH AVENUE, NEW YORK 26, N. Y. — MILLS, FITCHBURG, MASS.

AT THE FEEDER...

# control

## EVERY INCH OF THE WAY

Your investment in either a new Harris 60" or a 77" press starts paying off right at the Feed/Register Control Zone. It is here that good lithography must begin with positive sheet separation, complete stabilization and hairsplitting register.

From the time the sheet in the feeder pile is contacted by the pickup suckers until it is firmly gripped in precise register on the feed-in cylinder, it is under positive, automatic control.

Once stabilized and in register, the sheet continues under constant control through transfer, printing and delivery. In each of four key zones Harris design elements "sense" and respond quickly to variations in materials, to changes in operating conditions. Factors that cause down time and affect quality are controlled every inch of the way.

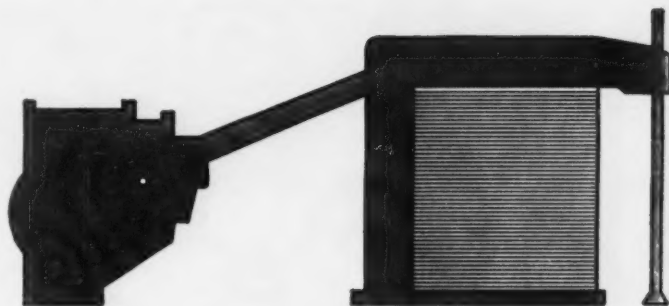
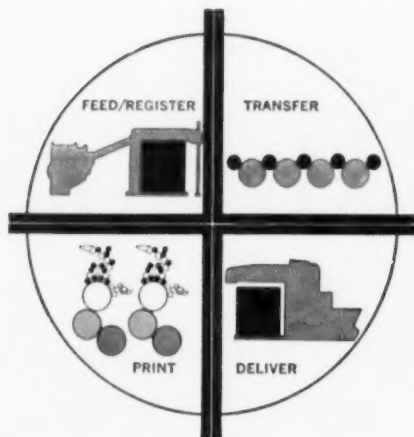
This is Harris *Control Zone Design*.

It is a good thing to have in your next press. Ask your Harris representative for a complete run-down on Control Zone features—important reasons why a man does his best work on a Harris.

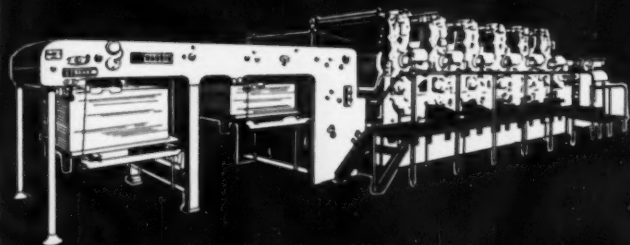
### HARRIS - SEYBOLD

A Division of Harris-Intertype Corporation

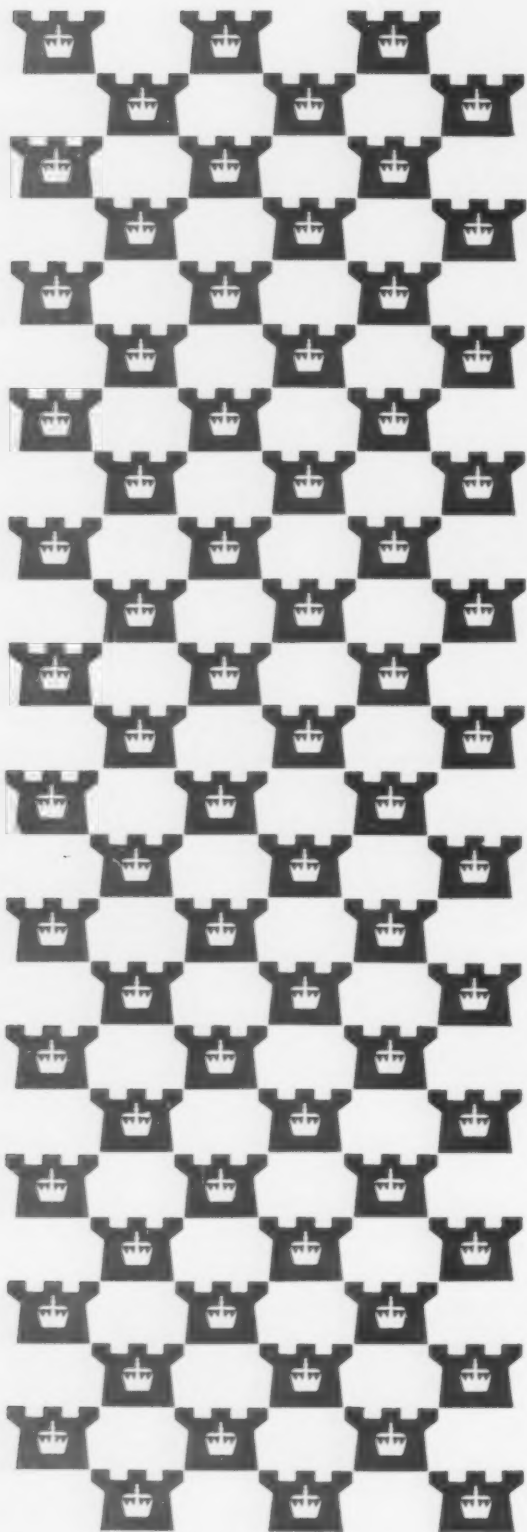
4510 EAST 71st STREET • CLEVELAND 5, OHIO



FEED/REGISTER CONTROL ZONE — to separate, stabilize and register



New Harris 43" x 60" and 54½" x 77" Lithographic Presses. Available up to six colors in commercial and folding carton models.



ROYAL ZENITH PRESENTS  
PUSH-BUTTON AUTOMATION  
**MISOMEX**  
**STEP AND REPEAT**  
FOR LITHOGRAPHY ☐ ROTOGRAVURE ☐ PHOTO ENGRAVING



2 models; 25" x 25" ■ 40" x 48"  
Negative chase up to 9" x 12"

**FULLY AUTOMATIC OPERATION**

☐ alternates exposures ☐ squares ☐ staggers  
☐ butts ☐ overlaps repeat images in symmetrical or asymmetrical patterns to .001 inch.

**THE ULTIMATE STEP-AND-REPEAT**

for rapid, accurate, efficient production

labels	checks	wrappers	nameplates
stickers	trademarks	bands	printed circuits
stamps	coupons	packaging	dials

**SURPRINTING, BACKGROUNDS FULL-PLATE LAYOUTS**

**SAVES LABOR TIME**

Operator loads glass negative, film or metal plate—sets a simple control panel. Push-button control throughout the entire operational sequence reduces possibilities for manual error. While MISOMEX performs, operator's hands are free to set up the next job.

Punch-card models to 58" x 80" also available.

**EXCLUSIVE NATIONAL DISTRIBUTORS**

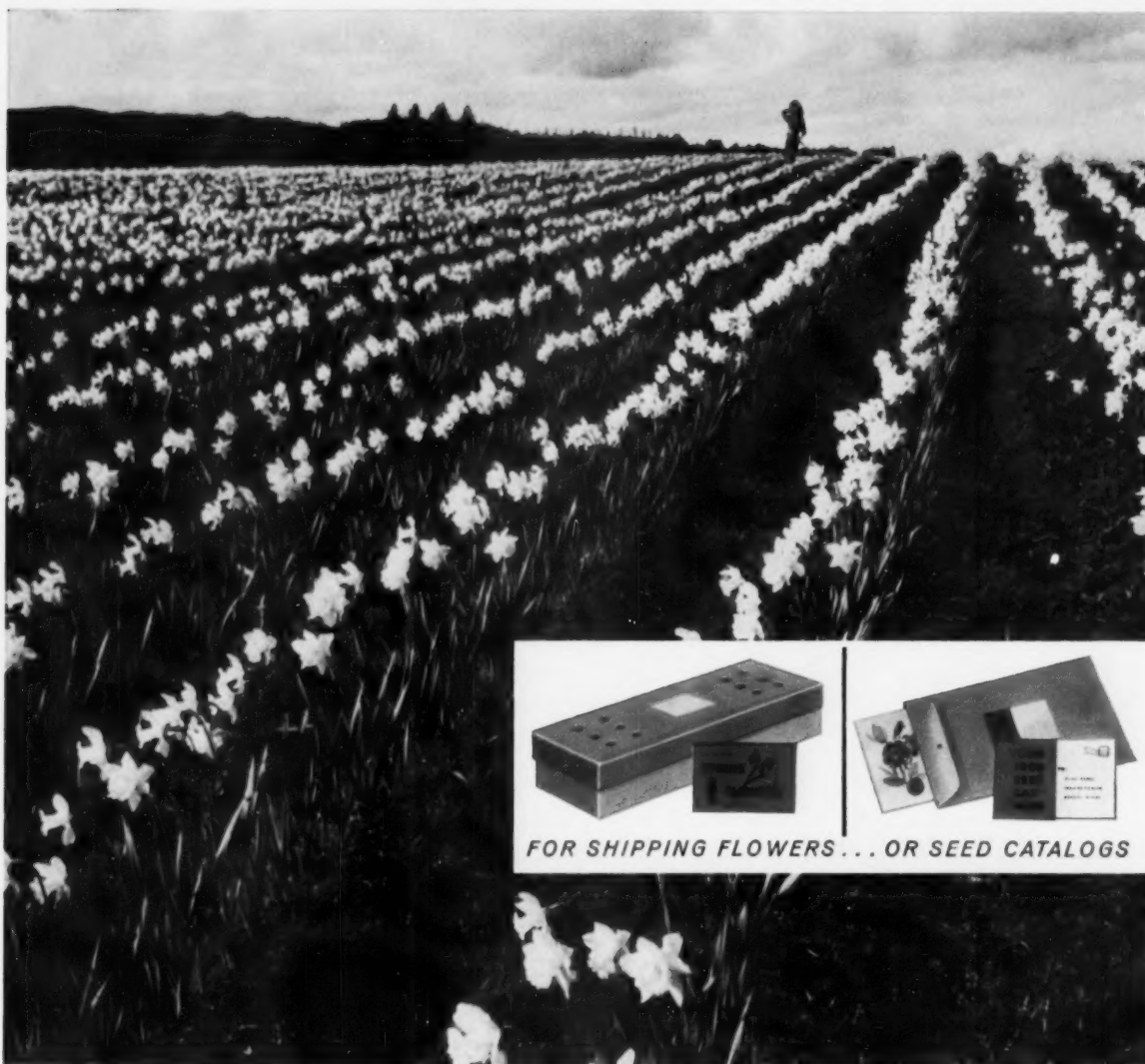
For complete literature on MISOMEX and the finest in automated equipment for the graphic arts, write:

**ROYAL ZENITH CORPORATION**

180 VARICK ST., NEW YORK 14, N.Y. ■ 1350 S. BROADWAY, LOS ANGELES 15, CAL. ■ 608 S. DEARBORN ST., CHICAGO 5, ILL.

**ROYAL ZENITH**—the most automated single-color offset presses available today, the job-tested **ROYAL ZENITH 23, 25, 30.**





FOR SHIPPING FLOWERS... OR SEED CATALOGS

Whether on a corrugated container for fresh flowers or on a seed catalog, Ludlow Label Papers are the kind of salesmen that make a lasting impression by sticking to their jobs. Ask your paper merchant.

## Best for Any Surface . . . Ludlow Label Papers

**M-J** Gummed Label Papers, Coated and Uncoated.

**ELEET** Dot-Gummed Label Papers.

**DRY-STIK** Pressure-Sensitive Paper.

**OLD TAVERN** Gold and Platinum Label Papers, Gummed and Ungummed.

**GLASSAD** Label Paper for Gummed Side Printing.

**LUDLOPAKE** the whiter, brighter, high-opacity label paper.

Also, these Ludlow specialty papers: Old Tavern Gold and Platinum Cover and Box Cover, Super Cover, Relyon Reproduction Paper. Ludlow Papers, Ware, Massachusetts, Dept. 175.



*Your Widest Selection of Printable Label Papers*



**"The Baldwin Ink Fountain Agitator... enables us to meet the exacting quality requirements of **MAGNETIC INK ENCODING**..."**

*Saul Berman, Plant Superintendent  
Alfred Allen Watts, Inc., Clifton, New Jersey*

That's Saul Berman you see on the left discussing with Herbert Brewer, pressroom foreman, the advantages of Baldwin® Ink Fountain Agitators in maintaining the high quality on which Alfred Allen Watts built its reputation.

Mr. Berman will tell you that the introduction of magnetic inks has complicated the problem of quality control. And, he'll tell you that Baldwin Ink Fountain Agitators eliminate many of these complications. Here's what he has to say:

"The Baldwin Ink Fountain Agitator has provided us with another tool and safeguard that enables us to meet the exacting requirements of magnetic ink encoding on our rotary equipment.

"We have also used the Agitator on our regular

line of work thus maintaining and providing to our customers our high standards of quality forms printing.

"The pressman has one thing less to watch and can now spend this time concentrating on some other phase of the operation."

More and more printers and lithographers tell the same story: Baldwin Ink Fountain Agitators make an important contribution to quality and help reduce costs and boost production. And this is true whether you print forms, publications, newspapers, folders, brochures . . . on off-set, flatbed or rotary letterpresses (sheet-fed or web-fed) . . . on large or small presses . . . in short or long runs . . . even when you use the most difficult inks such as magnetic, carbon, quick-drying. Send for illustrated literature.

*Baldwin® Products protected by U.S. and foreign patents and patents pending.*

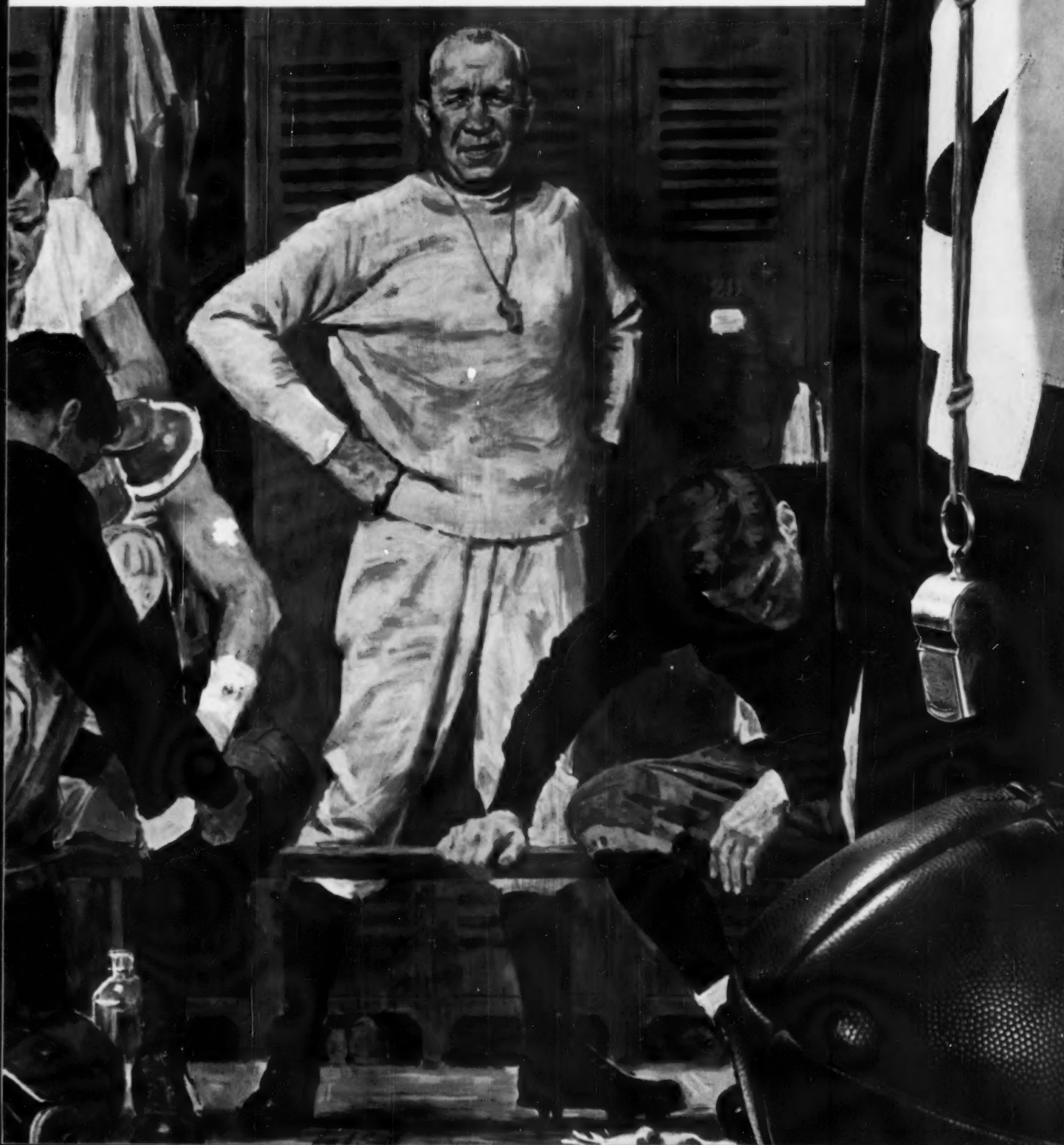
**WILLIAM GEGENHEIMER CO., INC.**

**80 Roebling Street  
Brooklyn 11, New York  
Phone: EVERgreen 8-5610**

**Manufacturers of Baldwin Ink Fountain Agitators • Baldwin Press Washers • Baldwin Water Stops • Baldwin Water Levels**

## A legend comes to life on latex coated paper

The "Rock" was a craggy, strong-featured man. Undersized for football, but a giant in spirit, he had a unique ability to communicate. He made the coach's locker-room exhortation a new form of strategic art. Grown men would emerge from between-halves sessions shaken, but fired with will-to-win that swept Notre Dame to seven perfect seasons. As a fleet end, young Knute perfected the long-distance forward pass. It transformed the game from close-in power play to today's open game with emphasis on performance and versatility . . . the kind you expect from Dow Latex 630 coated paper. Turn the page for reasons why . . .





***Performance counts . . .  
in sports and in printing***

Knute Rockne's record reads 151 victories, 17 defeats, 8 ties—and *seven perfect seasons*. This kind of consistent performance superiority can be yours, too, when printing requirements demand the finest results. Dow Latex coated paper delivers sharp detail and faithful reproduction of a wide range of bright colors and subdued tones; as witness the painting of Knute Rockne, and the photograph, on the front of this insert.

Dow Latex for paper coatings provides closely controlled ink receptivity and good resistance to water. Blended with other coating materials, Dow Latex delivers excellent dimensional stability, fracture-free folding, and surface smoothness.

Dow Latex 630 coated papers are available for both letterpress and offset, in a wide selection of both dull and gloss papers. Ask your paper supplier about them, or write THE DOW CHEMICAL COMPANY, Midland, Michigan, Coatings Sales Department 1936.



*This four color 150 line screen reproduction  
is printed on 100 lb. Offset Enamel.*

THE DOW CHEMICAL COMPANY • MIDLAND, MICHIGAN



**NEW**  
WIN NATIONAL DISTINCTION

FOR QUALITY PRINTING

# FINCH, PRUYN AWARDS

AWARD WINNERS WILL  
RECEIVE FULL SCALE  
LOCAL, REGIONAL AND  
NATIONAL PUBLICITY  
THROUGH THE  
ADVERTISING AND SALES  
PROMOTION DEPARTMENTS  
OF FINCH, PRUYN  
PAPER COMPANY



Enter a brochure, folder, direct mail piece or other similar job printed on FINCH OFFSET or COOPER'S CAVE OFFSET. These high quality, economical papers offer you new profit opportunities as well as a chance to win. FINCH OFFSET and COOPER'S CAVE

OFFSET satisfy customer demand for quality printing at lower cost. Both papers are adaptable for house organs, booklets, promotion pieces and many other uses.

**SEE NEXT PAGE FOR FURTHER  
CONTEST INFORMATION**

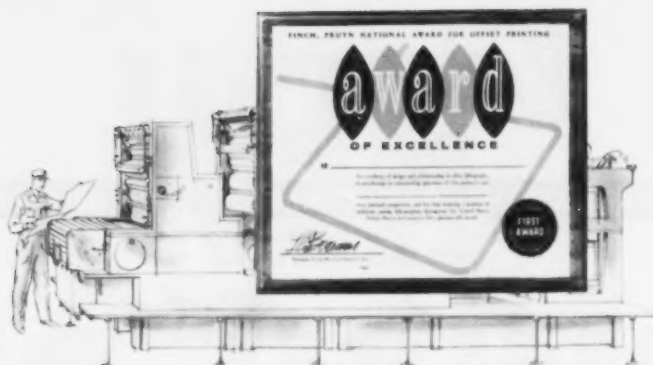
# NEW FINCH, PRUYN AWARDS WILL BE MADE IN THE FOLLOWING CLASSIFICATIONS:

## PRINTED ON FINCH OFFSET

- More than 2 colors
- 2 colors
- 1 color

## PRINTED ON COOPER'S CAVE OFFSET

- More than 2 colors
- 2 colors
- 1 color



# FINCH, PRUYN WILL

- present winners with a handsome award plaque
- list winners' names in national magazines
- publicize winners' achievements in regional and local publications of their choice
- pay for photos of winning firm and winning piece for publication
- present winners' customers with framed award certificates



## FINCH, PRUYN

AND COMPANY, INC. GLENS FALLS, N. Y.  
GLEN ST., GLENS FALLS, N. Y. PHONE RX 3-2541

See one of these  
fine Paper Merchants  
for complete contest details

### ALABAMA

Sloan Paper Company Birmingham  
Partin Paper Company Mobile

### ARKANSAS

Roach Paper Company Little Rock

### CALIFORNIA

Kelly Paper Company Los Angeles  
K. L. Moses Los Angeles

### CONNECTICUT

Carter Rice Storrs & Bement East Hartford  
John Carter & Co., Inc. East Hartford  
Carter Rice Storrs & Bement New Haven  
John Carter & Co., Inc. New Haven

### DISTRICT OF COLUMBIA

Stanford Paper Co., Inc. Washington  
The Whitaker Paper Co. Washington

### FLORIDA

Jacksonville Paper Company Jacksonville  
Everglade Paper Company Miami  
Central Paper Company Orlando  
Capital Paper Company Tallahassee  
Tampa Paper Company Tampa

### GEORGIA

Sloan Paper Company Atlanta  
Atlantic Paper Company Savannah

### ILLINOIS

Berkshire Papers, Inc. Chicago  
Bradner Smith & Company Chicago  
Carpenter Paper Company Chicago  
Empire Paper Company Chicago  
Midland Paper Co. Chicago  
Reliable Paper Co. Chicago

### INDIANA

The Millcraft Paper Company Fort Wayne  
Central Ohio Paper Company Indianapolis  
MacCollum Paper Company Indianapolis

### IOWA

Western Newspaper Union Des Moines

### KENTUCKY

Rawland Paper Company, Inc. Louisville

### LOUISIANA

A to Z Paper Company New Orleans

### MAINE

Carter Rice Storrs & Bement Augusta  
C. M. Rice Paper Company Portland

### MARYLAND

Mudge Paper Company Baltimore  
The Whitaker Paper Company Baltimore

### MASSACHUSETTS

Carter Rice Storrs & Bement Boston  
John Carter & Co., Inc. Boston  
The J. C. Campbell Paper Co. Brockton  
Judd Paper Company Halyoke  
Carter Rice Storrs & Bement Springfield  
John Carter & Co., Inc. Springfield  
Carter Rice Storrs & Bement Worcester  
The J. C. Campbell Paper Co. Worcester

### MICHIGAN

Chape-Stevens Paper Company Detroit  
Service Paper Co. Detroit  
Central Michigan Paper Co. Grand Rapids  
The Weissinger Paper Company Lansing

### MINNESOTA

Minnesota Paper & Cardage Co. Minneapolis  
Inter-City Paper Company St. Paul

### MISSOURI

Carpenter Paper Company Kansas City  
Tobey Fine Papers, Inc. Kansas City  
Tobey Fine Papers, Inc. St. Louis

### NEBRASKA

Carpenter Paper Company Omaha  
Western Paper Company Omaha

### NEW HAMPSHIRE

John Carter & Co., Inc. Concord  
C. M. Rice Paper Company Concord  
The J. C. Campbell Paper Co. Manchester

### NEW JERSEY

Central Paper Company Newark  
Central Paper Company Trenton

### NEW YORK

Hudson Valley Paper Co. Albany  
W. H. Smith Paper Corp. Albany  
Binghamton Paper Co., Inc. Binghamton  
The Alling & Cory Company Buffalo  
Union Paper & Twine Co., Inc. Buffalo  
The Millcraft Paper Company Jamestown  
Henry Lindenmeyr & Sons Long Island City  
The Alling & Cory Company New York City  
H. P. Andrews Paper Company New York City  
Baldwin Paper Company, Inc. New York City  
Beekman Paper Co., Inc. New York City  
Bulkley Dunton & Co., Inc. New York City  
The Canfield Paper Company New York City  
Linde-Lathrop Paper Co., Inc. New York City  
Millbrand Paper Co. New York City  
Reinhold-Gould, Inc. New York City  
Ris Paper Company, Inc. New York City  
Schlosser Paper Corporation New York City  
The Whitaker Paper Company New York City  
Fine Papers, Inc. Rochester  
The Alling & Cory Company Syracuse

J. & F. B. Garrett Company Syracuse  
Tray Paper Corp. Troy  
The Alling & Cory Company Utica

### NORTH CAROLINA

Caskie Paper Co., Inc. Charlotte  
Epes-Fitzgerald Paper Company Raleigh

### OHIO

The Millcraft Paper Company Akron  
The Chaffield Paper Corp. Cincinnati  
The Whitaker Paper Company Cincinnati  
The Millcraft Paper Company Cleveland  
Central Ohio Paper Company Columbus  
Central Ohio Paper Company Dayton  
The Whitaker Paper Company Dayton  
The Millcraft Paper Company Toledo  
Paper Merchants, Inc. Toledo

### PENNSYLVANIA

Wilcox-Walter-Furlong Paper Co. Bethlehem  
The Whitaker Paper Company Erie  
The Alling & Cory Company Harrisburg  
Garrett-Buchanan Company Philadelphia  
D. I. Ward Company Philadelphia  
Wilcox-Walter-Furlong Paper Co. Philadelphia  
The Whitaker Paper Company Pittsburgh  
Megargee Brothers, Inc. Scranton  
Wilcox-Walter-Furlong Paper Co. Scranton  
Mudge Paper Company York

### RHODE ISLAND

The J. C. Campbell Paper Co. Pawtucket  
Carter Rice Storrs & Bement Pawtucket  
John Carter & Co., Inc. Providence

### SOUTH CAROLINA

Epes-Fitzgerald Paper Company Columbia

### TENNESSEE

Sloan Paper Company Chattanooga  
Southland Paper Co. Memphis  
Clements Paper Company Nashville

### TEXAS

Clampitt Paper Company Dallas  
Clampitt Paper Company Fort Worth  
Clampitt Paper Company Houston  
Shiner-Sien Paper Company San Antonio

### VIRGINIA

Caskie Paper Co., Inc. Lynchburg  
Epes-Fitzgerald Paper Company Norfolk  
Epes-Fitzgerald Paper Company Richmond

### WASHINGTON

Kaplan Paper Company Seattle

### WEST VIRGINIA

Copco Papers, Inc. Charleston

### WISCONSIN

The Bower Paper Company Milwaukee



# NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

**Business Picks Up Some;  
Total Volume Still Rising**

Fall pickup in business has started . . . will run through Christmas. Start of upturn lacks pep and vigor of recent years . . . little thought that recession will begin this year. Profits may be lower than advance estimates . . . makes for caution . . . many bemoan rough competition, think it will get worse. Total business volume still rising. . . . no sure signs of any recession in 1961 as yet.

**Paperboard Volume Down  
4% Below August, 1959**

Paperboard, key industrial material used in manufacture of shipping containers, was produced during August at rate of about 4% below that of August, 1959 . . . usually a good barometer of general business conditions.

**PIA Ratios Show Profit  
Still Under 3%, But Up**

Profit in the printing industry is still less than 3%. PIA's 1959-60 Ratio Study, just released, shows (see pages 60-61). Profits after taxes were 2.93% compared with 2.53% previous year. Printing and litho sales increased 9.10%, compared with increase of 2.34% previous year.

**Paper and Paperboard  
Increase First 7 Months**

Paper and paperboard output estimated at 20.1-million tons this year's first seven months, 3% higher than for same 1959 period. American Paper & Pulp Assn. reported. Paper up 6%, paperboard up 1%, construction paper and board production down 3%.

**Cuba Seizes Time and  
Reader's Digest Plant**

Cuban printing plant that produced Reader's Digest and Time taken over by Castro Sept. 5 . . . block-long plant belonged to Pastor Lagueruela, whose family is one of best known in Latin-America. Seizure includes special presses for RD's Spanish edition . . . Time's L-A edition will be published in another country.

**Sees One Powerful Union  
For Paper, Graphic Arts**

"One great, powerful international union for all workers in the paper and graphic arts field" should be formed, Paul L. Phillips, president of United Papermakers and Paperworkers Union (AFL-CIO) told the International Typographical Union convention in Denver late last month. Phillips explained printing presses are now moving into paper mills in several areas to print comics, supplements, other matter at source.

(Over)

# NEWSLETTER

(Continued)

## **W. Va. Pulp & Paper Co. Earnings Down, Sales Up**

Earnings of W. Va. Pulp & Paper Co. declined about 12% in fiscal third quarter while sales reached record level for any quarter, according to David L. Luke, president.

## **Flexographic Printing Course to Be Announced**

First flexographic printing course offered by major school of printing to be announced Oct. 1 . . . based on syllabus prepared by Flexographic Technical Assn.

## **M-G-D Sales, Earnings Up Sharply in 3rd Quarter**

Miehle-Goss-Dexter, Inc., manufacturers of printing presses and graphic arts machinery, reports sharp increases in both sales and earnings for third quarter of fiscal 1960 . . . sales up 20%, earnings up 42%.

## **ITU Inventors Show New Inventions at Meeting**

Official inventors of International Typographical Union showed their brainchildren at recent ITU convention. Among them: ITU Wash-a-Mat to clean Fotosetter matrices rapidly; ITU ruling machine to lay out intricate copy with great precision; ITU Brewer keyboard to make it possible for Linotype operator to run Teletypesetter without special training.

## **PIA Production Meeting, Technical Forum Set**

Printing Industry of America will run one-day Production Conference and one-day Technical Forum as part of annual convention in Washington . . . Friday, Oct. 28, for Production Conference; Saturday, Oct. 29, for Technical Forum.

## **Gravure Paper Problems**

"The Paper Problem in Gravure" is subject of one-day seminar Gravure Research, Inc. will hold Sept. 15 at Hotel Sherman in Chicago.

## **Proofreading Conference In New York Nov. 10-11**

First national conference on recruiting, selecting, and training of proofreaders coming Nov. 10-11 in New York . . . sponsored by Education Council of Graphic Arts Industry, Research and Engineering Council of Graphic Arts Industry, Proofreaders Club of New York . . . aptitude testing plans will be discussed.

## **NY Times Paris Edition On Teletypesetter Circuit**

New York Times will have new Paris edition in October. All editorial matter will be by Teletypesetter across 3,000 miles of ocean. Times has been flying mats from New York to Amsterdam for European edition, carried news 24 hours late.



## NORTHWEST PEDIGREE PAPERS

### PRINTING AND WRITING PAPERS

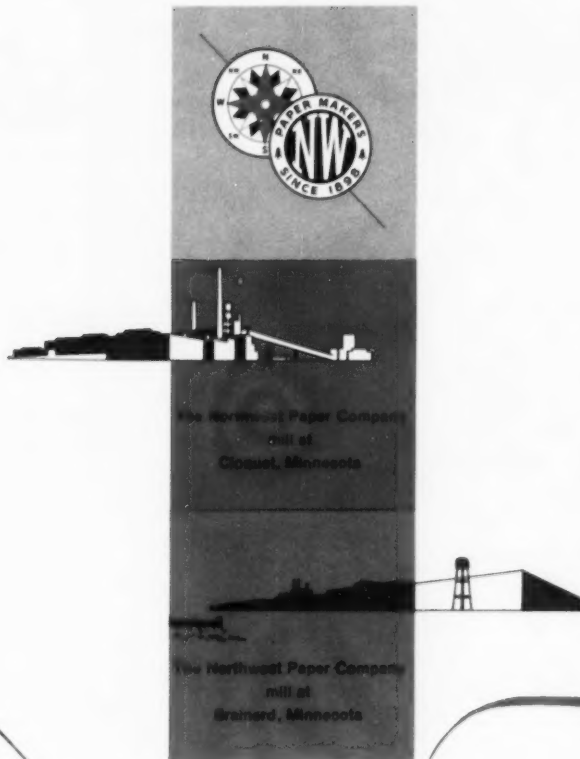
Carlton Bond  
Carlton Duplicator  
Carlton Ledger  
Carlton Mimeograph  
Map Bond  
Mountie Book  
Mountie E. F. Label  
Mountie E. F. Litho Label  
Mountie Eggshell Book  
Mountie Offset:  
    Regular  
    Antique Wove  
    Embossed  
Mountie Text  
Non-Fading Poster  
North Star Offset  
North Star Writing  
Northwest Bond  
Northwest Duplicator  
Northwest Index Bristol  
Northwest Ledger  
Northwest Mimeo Bond  
Northwest Post Card  
Northwest Velopaque Cover:  
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Northwest Velopaque Text:  
    Regular  
    Embossed  
Wonderwhite Cover  
    Regular  
    Embossed  
Wonderwhite Text:  
    Regular  
    Embossed

### ENVELOPE PAPERS

Carlton  
Mountie  
Nortex Buff  
Nortex Gray  
Nortex Ivory  
Nortex White  
Northwest

### OTHER CONVERTING PAPERS

Adding Machine  
Coating Raw Stock  
Drawing  
Gumming  
Lining  
Papeteries  
Register  
Tablet



The

Northwest Paper Company

CLOQUET, MINNESOTA

MILLS AT CLOQUET AND BRainerd, MINNESOTA

### SALES OFFICES

Chicago 6, 20 North Wacker Drive • St. Louis 3, Shell Building  
Minneapolis 2, Foshay Tower • New York 17, 420 Lexington Avenue

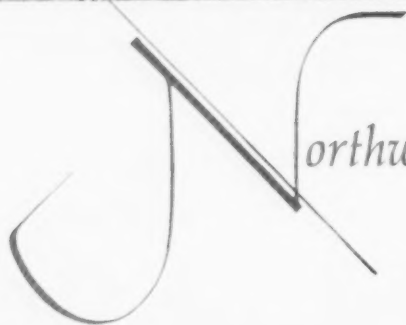
Lithographed upon Pinseal Embossed **NORTHWEST WONDERWHITE TEXT** 25x38—80 Pound Basis.

Northwest embossed papers are available in any size for any press.



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THE NORTHWEST PAPER COMPANY CLOQUET, MINNESOTA MILLS AT CLOQUET AND BRAINERD, MINNESOTA



*northwest pedigreed papers*

ALWAYS MAKE GOOD PRINTING BETTER



Ever-increasing cost of labor and downward trend of profits will seriously affect future of lithography, says Walter E. Soderstrom, Executive Vice-President of National Ass'n of Photo-Lithographers

## Lithographic Management Must Protect Jobs and Costs by Holding the Line

Lithographic management today is very much concerned with the ever-increasing cost of labor. The lithographic industry is largely organized by the Amalgamated Lithographers of America, Int. Labor, management, and capital must play the game as a team over the next decade with neither labor nor management planning or trying to take undue advantage of the other.

The profit average for the lithographic industry over the last year or two has been

about 3% after taxes. I sincerely believe that lithographic management has come to the place where it cannot increase its labor costs without both jobs and profits passing out of the lithographic picture.

To be sure there has been a great increase in the volume of lithography in recent years. Some of this growth is the result of new plant owners coming into the industry. More of it is the result of inflated dollars. It is more important to know that there is good nourishment in the business

than to know there is tremendous business with no nourishment in it.

I believe I know how some unions operate; they agree after considerable debating to listen to a deteriorating financial situation of a firm or an area, and then they blandly comment, "Well, what of it?" It is high noon for some lithographers, a time when the lithographic industry, including labor and capital, would do well to sit tight on wage costs until other process groups catch up to them.

*The first thing lithographic management must do is to protect both jobs and profits by holding the line, particularly on labor costs.*

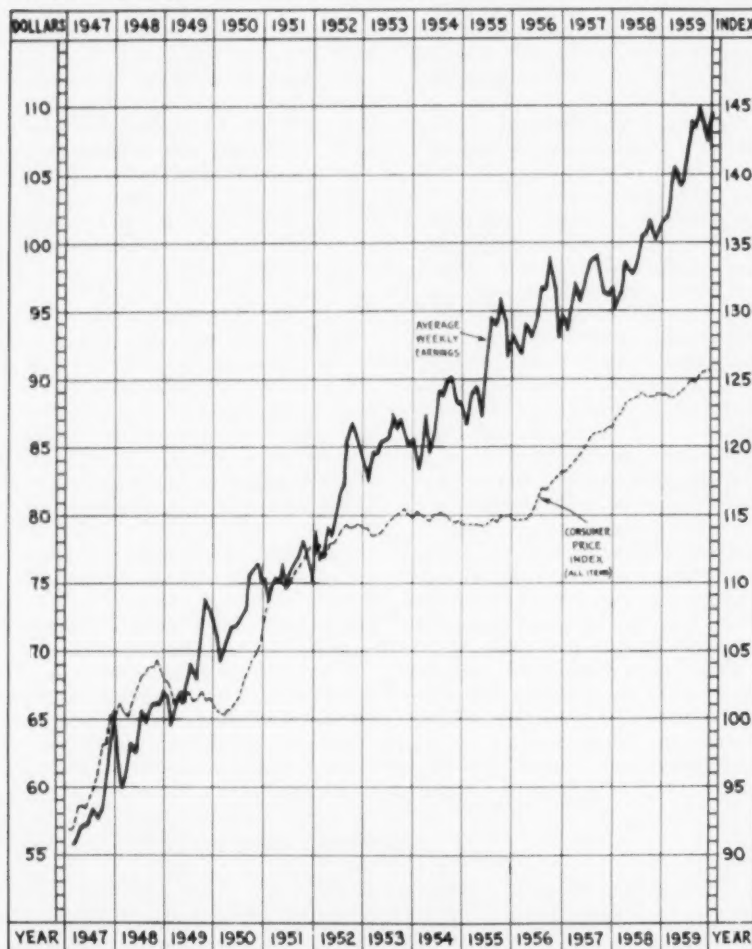
We live in a changing world of lithography. Equipment, material, and methods all are under study in the laboratories of big business. It has been estimated that some \$50,000,000 is being invested in research by such firms as E. I. du Pont de Nemours & Co., Eastman Kodak Co., Harris-Intertype, International Business Machines, Lanston Monotype, Miehle, Mergenthaler, and others.

There is much more to this than betting on a horse. These well-managed firms have confidence in the future of lithography. So the next "must" as far as management is concerned is to keep abreast of new developments as they occur.

Lithographers long have been easy marks for those who have merely peddled a patent, a formula, or what seemed to them to be a good idea. Lithographers should secure first-hand information from experienced workmen who actually use the new items—the pressman, the plate-maker, or the cameraman. It is vital that the lithographer buy proved items as quickly as possible and that he safeguard himself against the unproved items.

Equipment, too, should be kept in top condition so that it is suitable for producing quality work for customers in the least time possible. Lithographers should know why and when to buy a new, large or multicolor press, whether they should install a photomechanical department, or, on the

Chart below shows the relation between average weekly earnings of production workers in the lithographic industry and the consumer price index (all items) in the U.S. 1947-1959. The average weekly earnings ranged from low of \$55.46 (January 1947) to high of \$109.60 (September, 1959)



other hand, whether they should cut loose from departments such as a typesetting department, a bindery where they do not have sufficient productivity and, consequently, pay a high price or suffer a real loss on such operations.

Another management "must" for the period ahead is that of carefully analyzing self-advertising; the sales program; the methods of ascertaining costs; the soundness of basic estimating data and estimating. It must analyze plant layout, production control, and production procedures.

Having analyzed these very important factors, management should take steps to correct what is wrong or, where they are entirely lacking, to bring uncommon common sense into play.

We find much good self-advertising at the grass roots level; yet much more profitable business could be brought into the industry if more firms carefully planned, regularly mailed, and everlastingly followed up on the leads which resulted.

Lithographers must carefully select, train and supervise salesmen, estimators, shop supervisors, and apprentices. Altogether too many lithographers lack an accurate knowledge of their costs. The data used by their estimators is a series of guesses or comes from competing plants.

Many superintendents or foremen have little or no time for establishing methods for quality control, for checking into spoilage, or even for determining whether a fair day's work came from a particular department. Much of this comes about because management has failed to train key men. The lithographers who will lead the parade of tomorrow will carefully select, train, and supervise their sales force. There are some plant owners who help create an environment between sales and shop and office, as well as between management and customers, so that everyone feels he is part of the team; the over-all *esprit de corps* is high, and the net result attained by the team is shared by those who win the game.

Let me summarize by saying that management "musts" for the future include:

1. Work toward establishing a moratorium on labor costs.
2. Building a sound advertising program, one that will be carried through consistently to reach desired prospects.
3. A sales training program that will carry through to a point where more desirable business is sold day after day throughout the year.
4. Up-to-date costs for every department based on specific dollars spent in the particular plant.
5. A schedule of markups on materials and outside work—one in which the reason for the markup is put in writing so estimators, salesmen, and customers recognize it as fair.
6. Budgeted hourly cost rates and production standards.
7. Responsibility for quality control, spoilage, and reasonable productivity.

Cleanliness, coordination, and craftsmanship are

essential to success of any attempts to control quality;

quality control is really standardization in practice

## How to Have Practical Quality Control in Your Offset Plant

By Robert A. Luciani

Supervisor of Quality Control

Haynes Lithograph Co., Rockville, Md.

The 3 C's of quality control are Cleanliness, Coordination, and Craftsmanship.

Cleanliness is most important. I do not mean the cleaning done by a porter, but the maintenance on equipment, neatness of personnel, and orderly surroundings that experience has shown make for better jobs. By orderly surroundings I mean the layout of your department for maximum efficiency. In reference to equipment, you should know the basic fundamentals of all the machinery in all of your departments. Regularly-scheduled maintenance of your machinery is another very important item.

The second C is coordination. It consists of the cooperation and understanding of department supervisors and personnel in regard to all procedures set up to produce a quality product.

The third C is craftsmanship. Craftsmanship is experience, ability, skill, and interest in the latest techniques. A craftsman never stops learning.

Quality control is really standardization. Set up standards in regard to inks, paper, lighting, and specifications for suppliers and departments.

Start out with properly-balanced inks and take optical density readings on a densichron. Use the same type stock, with the same weight and finish, from the progressive proofs to the final product. Don't proof on coated offset paper and lithograph on uncoated offset paper.

Lighting plays an important part in quality control. Make it a practice to examine printed sheets under constant lighting conditions. The same practice should be followed in viewing transparencies. The customer, the art supplier, and the lithographer should view the transparencies under the same type of illuminator.

We all know that temperature and humidity control are important factors in quality control. There's no need for me to say more, except we do know that all kinds of problems come up when there's no such control.

At this point I would like to indicate highlights in the various departments.

### Camera

The camera room should have voltage control because of the short exposure on sensitive film emulsions.

Temperature-controlled sinks are needed to control developing.

Use the gray scale guide and sensitivity guide aid in viewing development in the darkrooms.

Cameramen should know the different types of halftones and whether halftones should be high, medium, or a low contrast for the different types of paper used in lithography—such as newsprint, and coated or uncoated offset paper.

The cameraman should standardize screen size and angles for color separation. He should have his punch system synchronized with that of the stripping room to get best results in registration.

It is important for the contact man and the cameraman to lay the film grain the same way as the subject matter to get proper registration.

### Stripping

I have already mentioned the importance of having the punch system in the camera room synchronized with that of the stripping room. It reduces errors when master layouts are used and obviates the need for new layouts if a job is printed weekly, bi-monthly, or monthly.

Blueprints, ozalids, and ozachromes are useful for checking customer's OK's and corrections and for catching any errors made before press plates are prepared.

Some people use blueglass or plastic for film supports. These make registration easier.

Color charts can be used extensively in the stripping room where you are matching flat-color tints.

One man should check all work done before it goes to the plateroom. This man should also check for customer corrections



and make a final check on makeready sheets in the pressroom.

It is important to have good tools and stable base film to obtain accuracy in the stripping room.

#### **Plateroom**

Start the platemaking process with a uniform grain and plate thickness.

Check your whirler speeds for constant emulsion thickness.

One man should be responsible for mixing chemicals.

The Baumé of your gum solutions, emulsions, and developers should be taken daily.

The platemakers and photocomposers should check for dot size with progressive proof books.

Always use a sensitivity guide to check emulsion sensitivity.

Whenever your platemaker develops plates, he should always use the progressive book to check his developing.

The composer should always follow the same procedure in photocomposing his plate.

When developing plates, the platemaker should measure the amount of chemicals he uses.

Always shoot uniform marks in the plate so many inches from the gripper end and center of the sheet to aid in the press makeready.

Use the three-punch system with a jig on press plate to standardize plate register.

#### **Pressroom**

Rule and check sheets for layout at makeready.

Keep the lighting at the back of all presses the same.

Print colors according to progressive proofs.

Have standard fountain solutions and balanced inks.

Samples of hourly sheets must be taken and brought to quality control stations.

Have progressive proofs with customer's OK's at press at start of all jobs.

The foreman's personal OK must be signed at the start of every job.

#### **Bindery**

The bindery should start the job by checking the customer's dummy OK for match up pages and paginations.

Make hourly checks in the bindery.

Packaging and shipping should be done carefully.

The foreman's personal OK must be signed at the start of every job.

#### **Human Relations**

Become interested in your men and give them honest and sincere appreciation.

Encourage them and make them feel important in whatever job they are doing.

The foreman and supervisor should know the art of getting along with their personnel.



Sexton uses a billboard, moves its location monthly and changes copy quarterly, to promote more sales

## **Kansas City Offset Printer Has Unusual Promotion Methods**

A Kansas City, Mo., offset printer is advertising his services on television and believes it's giving his business an enormous boost. Donald E. Sexton, president of Sexton Printing Co., says, "We have expended 2% of our gross sales on all sales promotion programs. We feel this has paid off in tremendous dividends, not only financially but in business friendships that will last indefinitely. Our sales volume has increased 33 1/3% over the previous year, from \$355,000 to \$470,000, and we showed a net profit after taxes of 5.81% on our gross volume."

Sexton Printing Co. has been using television to tell its story for two years. Originally, the firm sponsored a weather program that went on the air for five minutes every Sunday evening. It was an unusual program because an attractive young lady gave the weather news outside.

Later, Sexton began another program, "Sports Headlines," which runs for five minutes each Wednesday evening. During that time, Merle Harmon, a local sports announcer, presents the latest sports news.

The company also sponsored half of a professional golf game played in Minneapolis and one-fourth of the Miami Orange Bowl football game last Jan. 1.

All programs have been created by the station, WDAF-TV. Sexton's advertising messages are prepared by its advertising agency, Jay Mark & Associates of Kansas City. The commercials include films showing Sexton's plant in operation.

Mr. Sexton says, "We try to talk 'soft' and limit our commercials to a bit less than the station allows. After printing a consumer catalog for a firm, we secure their permission to show it on TV and ask our audience to be sure to stop in at the particular firm, get a copy of the catalog, and take advantage of the values offered.

We also throw in a few brags about the quality printing job."

The firm decided to use TV for an advertising medium not only because it felt it had great pulling power, but because no other Kansas City printer had ever used it.

Mr. Sexton says the firm has received several "nice" accounts with no sales effort. The customers on their own initiative brought their printing to Sexton.

"We didn't go into this to do a lot of shouting and then sit back and wait for the phone to ring," said Mr. Sexton. "Our salesmen must make calls. But now the introductions are easier; the buyer seems to know of us already, and conversations are opened in a very relaxed and informal atmosphere."

Besides television advertising, Sexton uses a billboard that moves 12 times a year to the 12 best traffic locations in the city. Moving the board, the firm pointed out, gives the impression of having many billboards up all year long. Furthermore, the copy on the billboard is changed every four months.

As part of the general information program, Sexton subscribes to a service directed to its plant workers, telling them about the part they play in the company's operations and encouraging them to do their best at their jobs.

Salesmen and management personnel receive a pamphlet at their homes each week. It informs them of the necessity of a strong sales effort and presents rules and suggestions to follow.

An unusually vigorous advertising program for a printing firm, it is, Sexton management thinks, an extremely valuable one. Company officials attribute to it a large share of the credit for pushing net profit to nearly 6%, considered an excellent profit picture for any printing firm.

You can't pay your bills with old iron; here are some good ideas for getting cash so you can have better peace of mind now; many printers and lithographers have like problems but you need not

# Ten Tight Money Tips You Can Use To Improve Your Business Procedures

By Larston D. Farrar

While political partisans debate the relative merits, or demerits, of "tight money," "high interest," or whatever you call it, thousands of small printers (and some not so small) are faced with the problem of managing their operations to stay comfortably liquid.

Stripped of all the verbiage, the problem is to keep enough dollar bills so that you *always* have enough on hand for foreseeable needs.

There is no way for anyone to tell any printing executive how to handle his money without knowing his individual obligations, assets, and potentials. But there are some pointers that every printer might keep in mind in these hard-to-get-adequate-credit-when-you-need-it-most days.

These 10 tips are not given in order of importance. Perhaps one printing plant operator needs the last tip more than he needs the first, depending upon his own economic situation. But it is possible that a thorough consideration of *all* these points—in the context of today's puzzling economic picture—may be useful.

1. *Soft-pedal credit sales in every legitimate and sound way.* Encourage your customers by signs, by bill-slips, or in salesman-to-customer talks to pay cash for their purchases. Some 65% of all retail business (all chain grocery business, for example) is done on a cash basis. The big companies that offer unlimited credit may be able to afford to do so. But for you, a small printer who may be crimped for funds, it is certainly the time to encourage cash payments.

Incidentally, you might even build a better and bigger business, everything considered, by "going to cash" in your sales. You can offer a cash discount, which is certainly warranted, to those who are hesitant about buying for cash. Sooner or later, the cash-paying public in this country is going to demand a cash discount on everything anyway, because they realize they are paying both for their own pur-

chases and for part of the carrying costs of credit-buyers.

2. *If you run into a job that almost demands some extension of credit to customers, do the next best thing—bill promptly.* Let's say a customer wants to buy a larger-than-usual order of mailing pieces for a special project. Investigation shows that he is a reliable credit risk, but he can't pay all at once. You can't afford to carry him a day longer than necessary. Get all you can in cash and be sure that the bills go out on the first day of the month.

I have had printing work done for which I was not billed for two or three months. One time a printer called me up and threatened to sue me. Investigation finally showed he had mailed the bill to the wrong address for two months. He failed to get his money in as fast as he could, because of his own carelessness.

If you are suffering with the "shorts" and are wondering why, you might find that the big reason lies in your own credit extension practices, and failure to get those bills out promptly—and correctly addressed!

3. *If tight money is squeezing you, make up a true list of your assets.* Study this list at various times. Think about it again and again. Do you own a choice piece of property "extra"? Do you have two or three cars at home? Why not re-examine your list of assets to see which ones you can sell at the highest possible price?

You may kill two fat birds with one stone by selling certain real estate or other properties you may own. You may also get rid of a continuing expense item (taxes, etc.) and better your present cash position to ease the pressure.

4. *Study better methods of inventory control.* Remember, any paper, envelopes, or other stock that remains on your shelves long enough to gather dust is similar to money in a sock becoming mildewed while you suffer a cash pinch. Be careful

about the amounts of ink, paper, and equipment you order—and keep the amounts in line with your immediate needs.

Material that has been in your shop for a long time is not only tying up shelf space, it is immobile money, maybe not a lot, but some. You should study your sales to be familiar with what is moving rapidly and what is moving slowly. Keep in supply the materials you are using quickly, and get rid of the ones moving slowly.

*If you are really short of cash, make an arrangement with the paper wholesaler to give you more frequent service.* Don't keep as many items of a specific kind in stock, but stay close to the telephone, ordering the replacements you need as you need them. In this way, you keep as little of your capital tied up on actual goods as possible. If a customer wants to leave the money and pick up the item in two days, don't hesitate to take it and his or her order. This is like money from home.

5. *Put off paying your own bills as long as you legitimately can without jeopardizing your credit.* If a bill is due on the 10th, but you are given a 30-day grace period without penalty, pay it on the 28th or 29th day, during the grace period. This gives you a little more time to collect your own money, use it, and maybe even make some more before you *must* pay the other bills.

Many a small printer has gone broke boasting about how fast he paid his bills—before he ran completely out of cash! The important thing is not so much to pay at once as it is to pay within a reasonable time, and to stay in business. If you use the correct managerial policies in handling accounts, those you collect and those you pay, you'll be able to squeak through when others fail.

6. *Go over your business operations, every phase of them every month, with the view of cutting out all the fat.* If you are really tight for money, go over your

home bills with your spouse, and cut out the frills there, too. When you go over the outlays, take the small ones into account as well as the large ones. But don't be penny-wise and pound-foolish.

A lot of small businessmen—who *should* read and think about business operations—actually start out economizing by cutting off this or that subscription to a business magazine. This is the height of shortsightedness, as any good printing manager will verify. The amount of information you can get from reading is incalculable. Although it costs little, it is priceless. But you can still cut items that you know do not return you anything, or very little, for the sums invested.

You also might discharge employees who cost you money by their own slovenly habits or their inability to make money for you. *Poor personnel fritter away more money than they ever could be worth to many a small business.*

7. *Make an inventory of your hours and work habits, as well as a list of your assets.* Are you getting as much out of a day as you should? If not, examine your own practices with the view of getting more rest at night, going to fewer civic functions at noon, and devoting more time and study to your business.

*Time is money.* This is a bromide. But it is a lead-pipe-cinch bromide that many a small printing executive overlooks to his peril. If you save some hours by sloughing off unproductive activities, you can make these "extra hours" count by using them to good effect, businesswise.

8. *Sell all the time, at work, at play, at coffee time, at rest, on the telephone, everywhere.* I once played golf with a dentist. As soon as he would meet a foursome, he would go up and introduce himself, identify himself as a dentist and tell where he was located. I have never known him to want for a full house at his office. He is a rich man today.

I knew another dentist who played golf at the same course. He was as quiet as a mouse. You could play golf with him all year and never learn he was a dentist unless you asked him what he did for a living. Alas, he has never moved from the same poor neighborhood. He kept his profession a secret, and of course he never found the secret of success which is *selling all the time.*

If you are suffering from "tight money," it probably means you are suffering from a lack of sales. The way to remedy the situation is to *sell more*, and the way to do this is to learn how to sell all the time you are awake, in all phases of your activities.

Incidentally, if you don't like to sell, and don't know enough of the techniques to learn how to sharpen them, what in the world are you doing in business, anyway?

9. *If, in going over your accounts receivable, you find lots of money owed to you that is overdue, get in touch with those who owe you and try to collect.* If

this is not possible on a reasonable basis, take their notes payable. With these notes receivable, you may be able to go to the bank and get cash for them at a discount.

Money owed to you that you can't collect immediately is not useful. Do the same thing with the notes receivable as you would with unneeded equipment—jettison! Let the buyer collect them over a period of time, while you *use* the cash.

Do just the opposite if you have large bills that you know you cannot pay. Go to your supplier and tell him that you will sign a note payable. This is the business-like way to do business if you are short. It indicates to him that you have no intention of skipping town or taking a last resort. You have confidence in your future. Your creditor likely will have more confidence in you as a result of your own confidence.

## Cleland Exhibit of Typography Features 64 Years of Design

In August the New York Public Library placed on display an exhibition of the work of Thomas Maitland Cleland,



T. M. Cleland

one of the most distinguished of all American graphic artisans. During the same month, Mr. Cleland celebrated his 80th birthday as well as his 64th year as a book designer, illustrator, typographer, type designer, and master of period typography. It was in this last role that Cleland collaborated with the Overbrook Press of Stamford, Conn., in the production of an edition of *Manon Lescaut*. Published in 1958, it was termed monumental in every facet of that overworked word. Since Mr. Cleland wished to have no reproduced illustrations, he decided to make every one an original print. After copyfitting the text for typesetting, he elected to illustrate 30 pages of the 200 in the volume. Each illustration used in the edition was printed in six colors.

Two hundred copies of the edition were produced, requiring 6,000 pictures. At 71 years of age he insisted that he be allowed to perform this task by himself. Cleland's standards of perfection were such that before the job was completed six years later, he had destroyed more prints than he had accepted. The finished result has been called a *tour de force* in American book-making circles.

The integrity of T. M. Cleland as an artist-typographer has long been recog-

10. *Watch more closely the expenses you can deduct from taxes.* In long years of advising small businessmen, I have observed that many, many of them seem to think that all men who do the same amount of business pay the same amount of taxes. Nothing could be farther from the truth.

By carefully keeping a day-book, keeping account of all the little sums that dribble out from any businessman's pockets, some businessmen deduct literally thousands of dollars more each year than others who may even seem more extravagant. The reason is that little things mean a lot, and little expenses mean a lot.

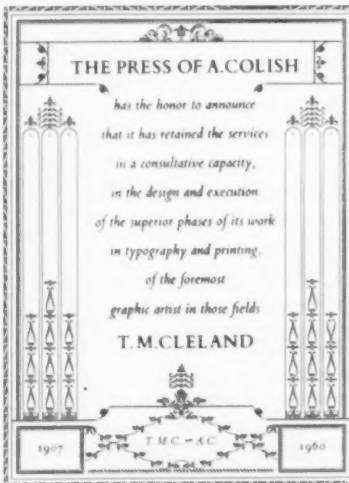
If you'll follow these 10 tips, you'll get some other good ideas about how to conserve cash. If you will just *think* about the problem every day, you'll come through "tight money" with cash to spare.

nized. Born in Brooklyn in 1880, he attended the Artist Artisan Institute in New York City. Along with many young designers of the period, he was excited by the William Morris revival at the turn of the century, and worked with a number of the important printers of the time.

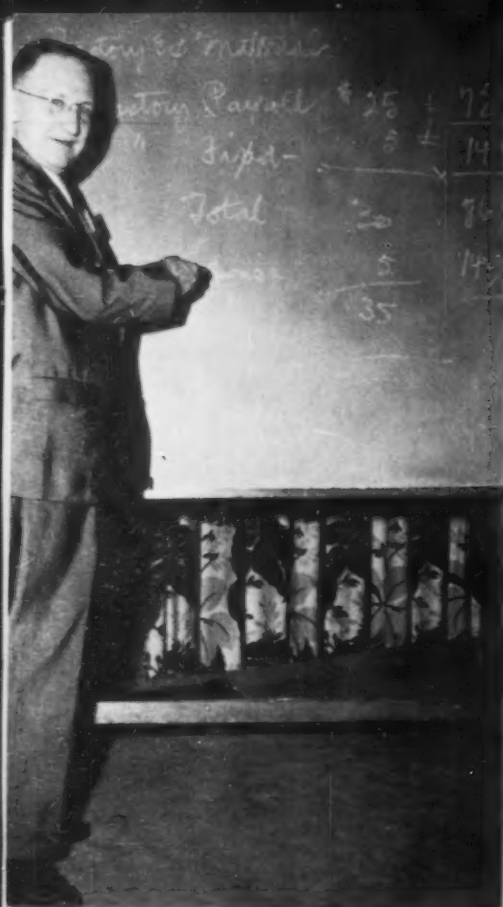
As a type designer, Cleland produced Della Robbia in 1903 for the Bruce Type Foundry. Later he helped Morris Benton design ATF Garamond.

Cleland has worked in every area of the graphic arts, including advertising and commercial printing. He served as art director of *McClure's Magazine* and designed a number of magazines.

Front of 9 1/4 x 12 1/4 French-fold brochure issued by Press of A. Colish features Cleland association







Peter Becker, Jr., who operates the Arrow Press in Washington, D. C., is chairman of the Printing Industry of America Ratio Studies Committee and often present talks to PIA-affiliated organizations

# Printing Sales and Profits

## Up, PIA Ratio Study Shows

Of 977 firms reporting, 20% made more than half of the total profits.  
Total sales reached \$719-million. Cost of material and wages remained  
the same. One firm out of every seven reporting operated at a loss

Printing Industry of America's 37th annual ratio study, covering reports from 977 member companies, shows that printing and lithographing sales for the 1959-60 year increased 9.10% compared with a gain of only 2.34% for the previous year.

"The downward profit trend was reversed," said Peter Becker, Jr., who as chairman of the Ratio Studies Committee released the report last month.

Profit before income taxes, 5.41% of sales, was 12.24% higher than the 4.82% level reported for the 1958-59 period. Eighty-one per cent of the 977 firms accounted for 94% of total sales volume. After income taxes, profit for this group was 2.83% of sales compared with 2.53% for the previous year, when reports came from 926 printers and lithographers.

Total sales volume rose to \$719-million, which, like the total number of reports, was the highest level reached since PIA launched its ratio studies for better printing management. Total assets were \$394-million, net worth was \$256-million, and the number of persons employed by the 977 firms was 51,705. About one out of seven firms, 15%, operated at a loss.

The accompanying pie-chart shows how the printers' and lithographers' sales dollar was expended. Compared with the previous year, the major items in round figures were:

	1959-60	1958-59
Materials (Paper and Outside Purchases)	35.75	35.75
Factory Payroll	32.50	32.50
Factory Expenses	9.75	10.25
Total Factory Costs	78.00	78.50
Administrative Salaries	6.00	6.50
Administrative Expenses	2.25	2.25
Selling Salaries & Comm's.	6.00	6.00
Selling Expenses	2.25	2.00
Income Taxes (corporations)	2.50	2.25
Profit	3.00	2.50
TOTAL SALES DOLLAR	100.00	100.00
Total Payroll	44.50	45.00

It will be noted that Materials, which took 35 3/4% of the Sales Dollar in 1959-60, and Factory Wages, which took 32 1/2%, remained unchanged from the previous year. Factory Expense and Administrative Salaries were down 1/2% each, but Selling Expense and Income Taxes were up 1/4% each, resulting in a net improvement of 1/2% in Profit After Taxes. Total Payroll at 44 1/2% was down 1/2% from the previous year, the reduction being entirely in Administrative Salaries.

The general pattern of past years was repeated: 20% of the firms, with 25% of the sales, made more than half (52%) of the total profits of all firms. These higher profit firms in number were about the same proportionately in each of the nine sales volume groups, ranging from 25 firms with annual sales of \$75,000 to 16 firms with annual sales of \$3,000,000 or more. Their average Profit on Sales Before Taxes were 11.26% or 3 1/4 times the 3.46% of the lower profit firms.

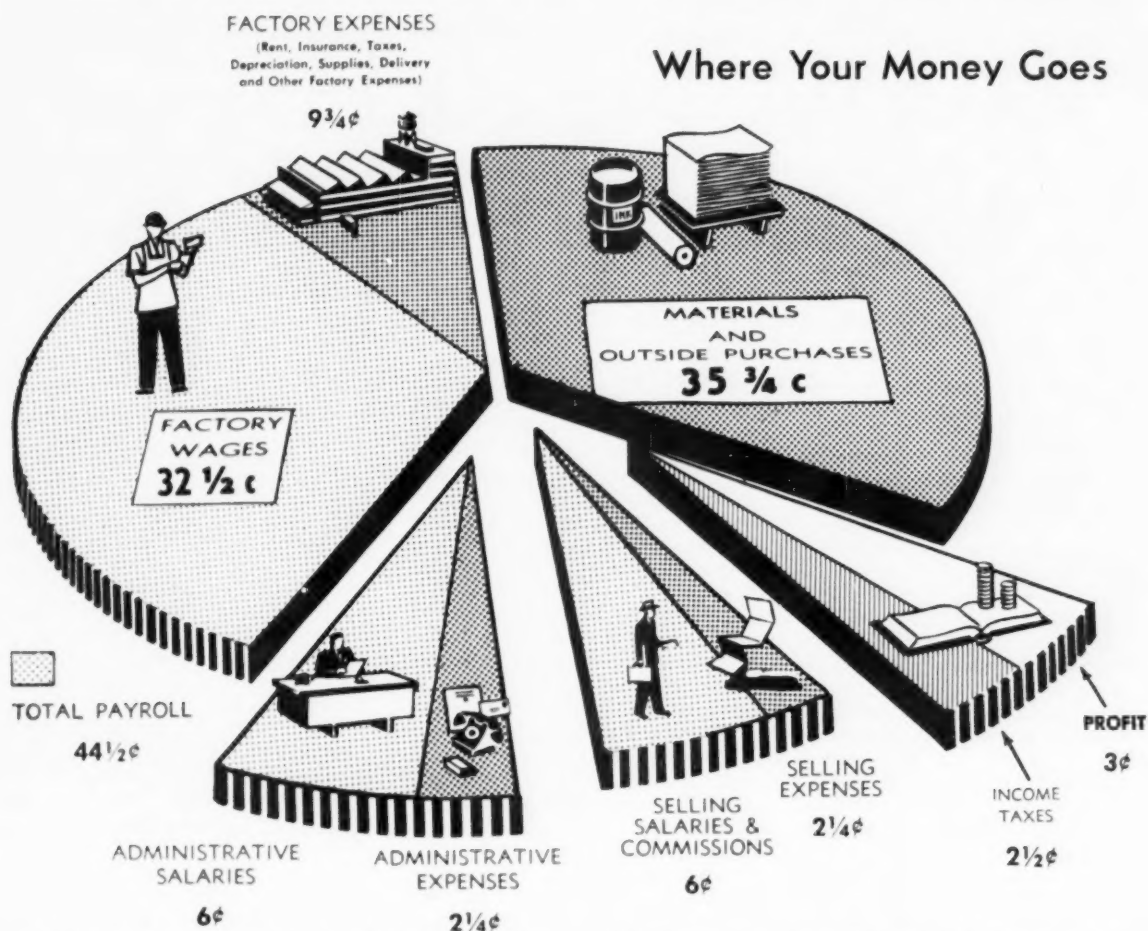
The difference of 7.80% in Profit on Sales Before Taxes between the higher and lower profit firms was largely in lower Materials costs (lower by 3.92% of the sales dollar) and lower Factory Payroll (3.47%) for the higher profit firms.

The "Significant Facts" Tables in the PIA Ratio Study provide some interesting comparisons between the higher and lower profit firms as to their sales or production and their pay, per employee. For all firms the data shows:

	Higher Profit Firms	Lower Profit Firms
Sales per employee	\$ 14,558	\$ 13,707
Production (Sales less Materials)		
per factory employee	12,428	10,793
Sales per Administrative Employee	102,685	111,373
Sales per Sales Employee	200,568	182,952
Payroll:		
per Employee, All Employees	6,023	6,233
per Factory Employee	5,531	5,696
per Administrative Employee	5,735	6,853
per Sales Employee	11,909	10,965



# The Printers' and Lithographers' Sales Dollar



According to the ratio studies conducted by the Printing Industry of America, this is how the average printing and lithographing dollar was spent last year.

Similar facts are available in the ratios for each of the nine annual sales volume groups shown in the tables.

Two new tables are included in the 1959-60 Ratios: Balance Sheet Ratios are shown for the 8% or More Profit Firms, both those with Leased and those with Owned Real Estate. Used with the Operating Ratios for the higher profit firms, these new tables permit more precise comparison of certain financial data such as working capital, collections, total debt, etc.

For ALL firms, compared with the previous year, Cash was off about 4%, and Receivables were up 4%, thus increasing from 42 days of sales to 44 days the amount outstanding. Inventories were up 10%. There was practically no change in Working Capital, with Current Assets at 233% of Current Liabilities. Total Debt increased 6% to 34.43% of Total Assets, and Net Worth was down 3% to 65.05% of Total Assets.

The ratio reports show the following differences between the group of firms predominantly letterpress and those predominantly offset.

	Letterpress	Offset
Per Cent of Reporting Firms	60 %	40 %
Per Cent of Total Dollar Sales	56 %	44 %
Per Cent of Sales Increase	10.36%	7.79%
Profit on Sales Before Taxes	5.69%	5.22%

Each of the 977 participants received a complimentary copy of the 1959-60 PIA Ratio Study. Other PIA members may secure the study from Printing Industry of America, 5728 Connecticut Ave., N.W., Washington 15, D.C., at \$10 per copy, or through their local association.

## Will Develop PIA PAR Standards

Edward W. Hill, Jr. has joined the staff of Printing Industry of America, Inc. at headquarters in Washington, D.C. His principal activities will center on development of PIA PAR standards. This will include release of PAR data sheets covering new equipment, technical assistance in explaining methods for improving production, and preparation of a simplified PAR useful to the many small plants that find details of the present system too complicated for everyday use. Mr. Hill majored in engineering and business administration at George Washington University. He has a background in industrial engineering and production department services. His work includes four years at R. R. Donnelley and Sons, where he developed pressroom labor standards; two years at E. I. du Pont de Nemours & Co., and three and a half years with the Allis-Chalmers Mfg. Co. Mr. Hill was born in Paducah, Ky., but spent most of his early life in Washington, D.C. He served in the Navy during World War II.

For uniform plates, you must have uniform conditions.

Do your pressmen understand how to control them?

# How to Make Deep-Etch, Copperized Aluminum Plates for Offset Presses

By Charles W. Latham, Offset Editor

PRINTER and LITHOGRAPHER

For uniform plates, day in and day out, you must have uniform conditions, chemicals and methods. Since certain hand operations are required, such as smoothing down etch and gum, perfect uniformity is impossible. So what degree of uniformity do you want? One hundred per cent uniformity is impossible and probably 95% uniformity would be too expensive.

So it seems that obtaining the highest possible degree of quality in a plate is not economically sound. It would require equipment too expensive and complex for platemaking as well as controls that have not been developed.

So what do you shoot for? That depends upon your requirements. If you have extremely long runs of simple types of work, you need a plate with long life. If you want ultra-high quality and only medium life, follow a different set of platemaking rules. For short runs and simple line work, a very simple type of plate may be used.

When you require both long runs and high quality, you must put enough thought and effort into platemaking to turn out uniformly good plates. Long-run, trouble-free, high-quality process work requires good platemaking methods, conditions, equipment, and skill. The deep-etch, copperized aluminum plate is a good choice for this work.

In the previous article on this subject, platemaking steps up to the exposure were discussed, and the importance of tight control was stressed. For quality plates, tight control must be maintained throughout the entire procedure. One of those controls is good air conditioning.

It is not enough to install a machine that will cool and dehumidify the air to varying degrees. This type of air conditioning is excellent for the home or hotel or restaurant. It gives bodily comfort, reduces fatigue, and helps prevent mistakes. But in platemaking it is only half the answer. The temperature and humidity must not only be lowered, but they must be controlled within reasonable margins.

As drying speeds are affected by temperature and humidity, and as Baumé and viscosities are affected by temperature, control of atmospheric conditions is important to coating thickness and also to rubbing down etches, gum, lacquer, and developing ink.

Perhaps most important is that control of the air helps to control the aging of the plate, dark reaction, and coating sensitivity. The accompanying chart No. 1 shows that twice the exposure is required at 35% RH as at 70% RH. Chart No. 2 shows how rapidly plates age when exposed to higher humidities.

When a color in the copy must be reproduced by overprinting four color units of halftone dots, every dot must be of a specific size. If the blue dots are too large or the red dots too small, or if the black or yellow tint is out of balance, there will be no match. Everything possible must be done to obtain proper dot size. This means the exposure must be closely controlled.

All negative and positive halftone dots have a halo or soft tapering edge. Halftone camera shots have a wider halo than contact exposures. But they all have some halo. Therefore, a variable in exposure produces dots of varying sizes. Exposures will vary with the age of the plate, the RH of the coating, the formulation and thickness of the coating, the intensity of the light, the duration of exposure and other variables. For quality platemaking you must control as many variables as possible.

We have discussed coating formulation and thickness and humidity control. Now it is necessary to bring the coating into balance with the air so that every plate will have the same moisture in its coating at the time of exposure. This is done by having a rack or cabinet shielded from white light but with good air circulation. The plate is placed here for at least a half hour.

During this rest period, the plate cools off, the coating loses its ammonia and takes on enough moisture to bring it into balance with the air. Then, if the condi-

tion of the air is kept constant, all coatings will be uniform. Under such conditions the coating will not be greatly affected during a five-minute exposure in the vacuum frame or a four-hour period in a photocomposer.

► Remember the importance of dot size; the next critical condition is contact between the film and the plate. A high vacuum reading does not guarantee good contact. It is possible to trap air between the film and the plate, particularly with large positives. The masking material of the flat, whether it be vinyl or goldenrod, can form a gasket between the cover glass and the finely-grained plate. It can prevent some of the air from being evacuated—even with a high vacuum reading.

This condition happens most frequently with printing frames that have a concave backing under the rubber blanket. When the cover glass is lowered to make mechanical contact, the first contact is made around the edges of the plate, trapping air in the center areas.

Vacuum frame blankets should bulge upward in the center so that first mechanical contact to the cover glass is made in this area. If the first contact is made in the center, the air is pushed toward the edges where it can more easily be evacuated by the pump. To form an upward bulge in the blanket, soft springs are used between the blanket and the backboard.

Blankets should also be soft and pliable. When they get old, stiff, and glazed, they will no longer form a good seal. There will be air leaks and poor contact. Blankets must be replaced periodically. Scrubbing the raised edges with pumice and a good blanket wash will keep them alive longer.

When the vacuum gauge does not come up to the proper mark, scrub the blanket seal, inspect all hoses and valves, and check the pump for lubrication and proper belt tension if there is a belt. Always keep the cover glass scrupulously clean.

After locking up the frame and obtaining the required reading on the vacuum

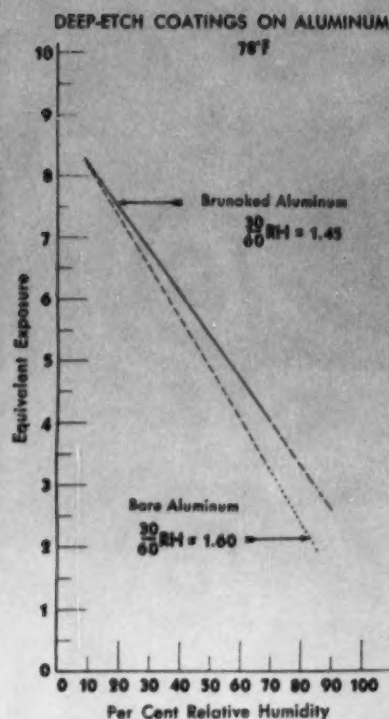


FIGURE 1: Relation between relative humidity and the exposure necessary to produce equivalent images in deep-etch coatings on both bare and Brunaked aluminum. Figured after plates cooled at 78° F and stood 90 minutes

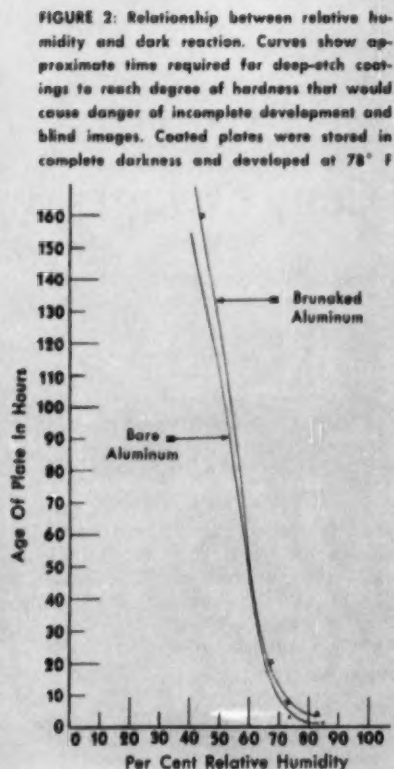


FIGURE 2: Relationship between relative humidity and dark reaction. Curves show approximate time required for deep-etch coatings to reach degree of hardness that would cause danger of incomplete development and blind images. Coated plates were stored in complete darkness and developed at 78° F

gauge, a visual inspection can be made to determine whether or not a good contact has been made. Place a magnifying glass, properly focused to the plate, on an image area. Illuminate that area with a pen-type flashlight held at a 45° angle.

If you have proper contact, you will see only one set of dots. But if you see long dots, blurred dots, or dots with shadows, you will know that the positive is out of contact with the plate. Make this test in several areas whenever there is any question of poor contact.

► The next thing is the lamp. If the carbon holders are burned, it means that some arcing has occurred. If the carbons are not receiving the required flow of electricity, the light intensity will vary, and the color of the light will vary. Color is very important, and when it drops from white towards yellow, exposure is very slow and erratic. Lamps must be kept clean and in perfect adjustment and trim for uniform exposures. An integrating light meter, when working properly, is the best timer. If a mechanical timer is used, it should be checked frequently with a stop watch.

Arc lamps with a single, powerful arc will produce sharper dots on the plate than double arc lamps. There is no such thing as perfect contact between the dots on the positives and the coating on a grained plate. The film emulsion has thickness, and the plate coating follows, to a degree, the contour of the plate grain. So with a double arc there is always a certain amount of undercutting.

► The proper use of the sensitivity guide will indicate some variables that are getting out of control and affecting the sensitivity of the plate coating. On deep-etch plates, some compensation can be made for such variations if they have not thrown the plate too far from normal. By watching from the sensitivity guide while the print develops and stopping development at the proper number, small errors in exposure will be erased.

On a deep-etch plate the scale appears in reverse; that is, the developed steps are clear and the numbers are black. More clear steps than normal means that the coating is more sensitive than normal, that the plate was overexposed, or that it was underdeveloped.

The sensitivity guide will show changes in sensitivity, exposure, or development no matter what caused the changes. It will not indicate what is wrong, but it will point in the direction of the error that has occurred. It will also give the platemaker a good idea of how far wrong the plate is so that he can judge whether or not to discard it. It also tells him that he must do something about the next plate and shows in which direction to look for error.

As an example, suppose, under normal-timed development and exposure, the

guide comes up with an 8 instead of the 6 that is usual. It could mean one of several things, such as coating too thick, too dry, or improperly formulated. It could mean that the arc lamp is not putting out normal color or intensity, or that the timer shut it off too soon. It could mean that the developer is too cold or weak.

Every platemaker should incorporate two or more sensitivity guides in his exposure and study the print as it develops. He should also have a chart hung on the wall at the development table that will list the important variables. This list should be in two columns, one for too many clear steps, and one for too few. During the rush of work in the platemaker, it is difficult to think quickly of all possible causes of an error. Just changing whirler speed may not be the answer. A list can be a quick reminder of things to consider.

► For consistent results in exposure it is necessary to have clean, dense positives with sharply defined lines and dots, and without fog. If the flat is stripped on vinyl, it must be free of dirt and specks. The cover glass must be clean and contact as perfect as possible.

If the platemaker is air conditioned and the variation in temperature is below 5°F and the humidity is below 5% RH, no changes in exposure or developer Baumé should be required.

If air conditioning is not fully effective or if the room is not air conditioned, the exposure time should be changed with changes in relative humidity. Chart (No. 3) and directions recommended by the Lithographic Technical Foundation provide an easy way to estimate the changes in exposure required. The sensitivity guide will then indicate how near the estimate was to being correct.

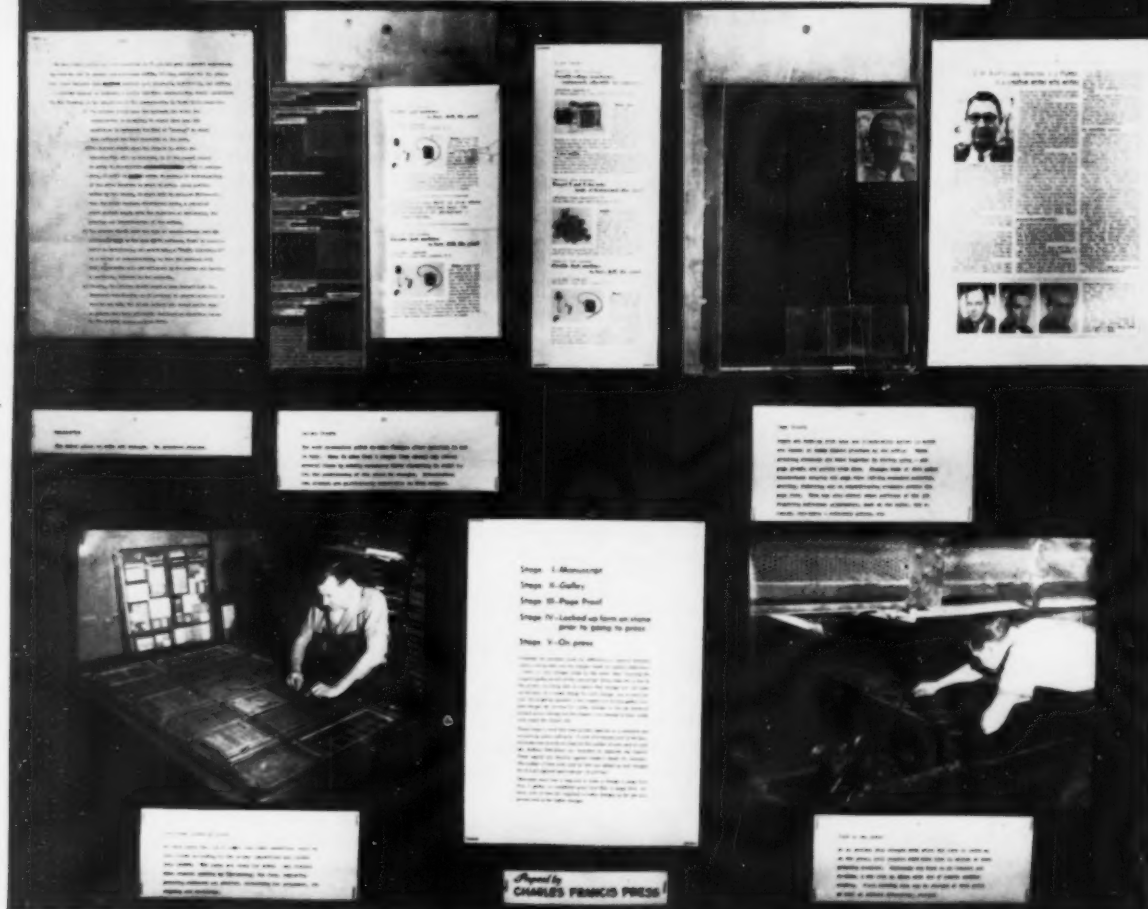
As an example, select an exposure that has produced good results at a known relative humidity. Assume that this exposure is three minutes at 50% RH. Now, to find the exposure when the room humidity drops to 37%, place a ruler across the chart at 37 on the left-hand scale. You will see that the ruler bisects the factor scale at about 2.0; so you double your normal exposure and expose for six minutes instead of three.

The exposure chart shows only the changes in exposure that should be made to compensate for changes in relative humidity. It does not take into account the effects of changes in coating thickness or dark reaction brought on by humidity changes. To keep coating thickness uniform when humidity changes, the whirler speed should be increased slightly when there is a drop of 20% or more. Decrease speed with a rise of 20% or more.

None of these controls can be used if there is no instrument to indicate changes in humidity. The most practical and accurate method is to use a humidity gauge. (Turn to page 122)



## Why Author's Alteration Charges Increase as a Printing Job Progresses



The price of author's alterations soars as a job progresses. To show its customers why, Charles Francis Press made this display

## Printer Explains How to Cut Costs of Copy Changes

Author's Alterations, that perennial bugaboo of printers and their customers, is graphically presented and displayed in the lobby of the Charles Francis Press, 461 Eighth Ave., New York City. Company officials hope customers will look, take note, and act accordingly.

Descriptive matter in the display describes the five stages when corrections may be made at progressively higher rates by the letterpress method. Letterpress printers who wish to arrange a similar display may wish to follow copy used by the Charles Francis Press:

### Stage I—Manuscript

### Stage II—Galley

### Stage III—Page Proof

### Stage IV—Locked up form on stone prior to going to press

### Stage V—On press

Probably the greatest cause for differences in opinion between editors and printers are the charges made for Author's Alterations—(AAs) i.e., any changes made by the editor after receiving the original galley proofs of the manuscript. Many times this is due to the printer not being able to explain that charges are not made on the basis of a simple charge for each change—say so much per line. This might be possible in the simplest line-for-line galley form, but charges do increase for similar changes as the job advances toward press running, and this display is an attempt to show visibly and simply the reason why.

Please keep in mind that most printers operate on a standard cost accounting system calling for 10 units of 6 minutes each to the hour. Accurate time records are kept for the number of units used on each job. Author's Alterations are recorded on separate slip reports. These reports

are checked against reader's sheets for accuracy. The number of time units used for AAs are added up and charged for at a pre-agreed upon rate per 10-unit hour.

Obviously more time is required to make a change in page form than in galley—in completed press form than in page form, etc. More units of time are required to make changes as the job progresses and so the higher charges.

Then, in close proximity to each step appears the following copy, which explains details of why costs go up and up as the job approaches the press:

### I—Manuscript

The ideal place to make all changes. No printers charges.

### II—Galley Proofs

The most economical point to make changes after



material is set in type. Keep in mind that a single line change may affect several lines by making necessary their resetting in order to fit the positioning of the lines being changed. Illustration run-arounds are particularly vulnerable.

### III—Page Proofs

Pages are made up from type and illustration matter to match the layout or dummy sheets provided by the editor. These printing elements are held together by string tying, and page proofs are pulled from them. Changes made at this point necessitate untying the page form, lifting unwanted material, setting, inserting, and repositioning elements within the page form. This may also affect other portions of the job, requiring unforeseen adjustments.

### IV—Pre-Press Locked-up forms

At this point the O.K.'d pages have been assembled, made up into forms according to the proper imposition and locked into chases. The forms are ready for press. Any changes here require opening up (unlocking) the form, replacing printing elements not desired, rechecking for alignment, rereading and relayout.

### V—Form on the press

It is obvious that changes made after the form is lined up on the press, will require even more time to change or move printing elements. Make-ready may have to be removed and redone, a new lineup sheet made and of course another reading. Press waiting time may be charged at this point as well as Author's Alteration charges.

Plan Your Business Development Program . . .

## Be Alert to All Public Relations Possibilities

According to Denny Griswold, publisher and editor of *Public Relations News*, "There are still many people who have to be taught that public relations can be the most important asset on the balance sheet. Perhaps they ought to be led to understand what Thomas Watson of IBM, meant when he said: 'The strength of our company speaks effectively for our public relations program. Public relations is our greatest investment.'"

Thus we reach our fourth step in discussing business development programs. There are many definitions of public relations, but a very appealing one is: "Do something good and then tell the public about it." Action is the keynote. The phrase, "do something good," leads naturally to the first subject on our list of productive public relations activities.

The quickest way to make friends for your business and yourself is to engage in group activities in your community. Civic organizations, service clubs, public service projects, and related efforts are causes worthy of anyone's time and energy, but for printers they are uniquely productive in terms of added business.

Obviousness aside, I know this to be true from my own experience—in reverse, so to speak. While advertising manager for a corporation in New Jersey, I lived in a suburb where I belonged to two local organizations. Two printers and an artist profited from the mere circumstance of fellow-membership.

To put it bluntly, I would not look with equanimity on a sales manager or sales-

Fifth of a series for printers and lithographers  
By Ovid Riso

man who did not belong to several civic organizations in the interests of his business, his job—and his own sense of accomplishment in contributing even in a small way to community well-being.

Another fertile field of productive public relations may be summed up in the term: anniversaries and special events. It must be stressed that anniversaries, in themselves, are of trivial interest as a rule. *It's the use you make of them that counts.* They serve as backgrounds, or platforms for something else of greater interest to prospective customers. Department stores are famous for their "anniversary sales" because the public has learned to associate them with reduced prices. An anniversary is meaningless unless it offers a product, service or price available at no other time.

Special events provide a wide range of causative, promotional ideas. They may be based on holidays, conventions, celebrities, exhibits, and dozens of other themes, but the point is that all of them, without exception, should have a genuine news value to attract attention and interest.

If a local editor should make mention of one of your activities, the public will respond. But the editor must have a reason for turning the spotlight on you, so you must *do something noteworthy* to earn the publicity.

For example, if one of your secretaries, who turns out to be working her way through college, is unexpectedly named Miss Illinois preparatory to the Miss

America Pageant, there's a golden public relations opportunity. Here's what could happen:

1.—Arrange a celebration party by her coworkers. Publicize it widely.

2.—Prepare a news story, including her biography, but emphasizing the period she has worked for your company. Include ample references to her interview with you for employment.

3.—Notify the press, radio and TV stations. Invite press photographers.

4.—Invite some local officials; they will add to the news value of the photographs. Bring in the local college president if he is available—the picture will be sure to make the college papers.

5.—If the girl is from out of town or lives in a suburb, send the photos to the local town papers.

6.—Make certain that your company's name and your name appear in all press reports; be sure that the company name appears in the photos. Prepare, in advance, several good-size panels with the company name and instruct one of your assistants to get into every picture, holding one of them where it may be seen. Should he be chased out of the group, he should be alert and brash enough to place one of the panels on the floor in front of the group.

7.—Before she leaves, obtain from the young lady a list of relatives to whom to send prints of the photo with a nice letter. One of them may turn out to be the president of a mail-order company.

Thus, we have created more widespread, and more genuine, interest in a special event than would be the case in an ordinary, straight-commercial promotion. That is because people are interested in a Miss Illinois, and *editors know that.*

In my first article for this publication, I stated that, from a promotional standpoint, printers always remind me of the proverbial shoemaker whose children had no shoes. This is especially strange since they have the "power of the press" at their disposal. It is even stranger when you consider that printers are exposed to the public relations practices, at least in the printed form, of their customers.

Printers who produce annual reports for customers year after year should be inspired to produce one of their own—and it doesn't have to be a financial report. It could be a bright, graphic report of the year's doings, new accounts, employee activities, additional equipment, the boss' hobbies, future planning, prize-winning entries, if any, and numerous other items of possible interest to customer-readers.

The public relations gamut run by American companies in other industries includes open houses, exhibits, contests, press conferences, annual reports, civic participation, advertising, feature articles, and so on. There is no reason why all of these subjects should not be analyzed to determine which are applicable, in full or modified form, to your own company.



## NAP-L Expects to Set Display And Attendance Records At Oct. 5 Convention

National Association of Photo-Lithographers' 28th annual convention Oct. 5-9 at Chicago's Conrad Hilton Hotel, is expected to set new records for attendance and number of displays.

Advance registrations indicate attendance of at least 2,500 persons, and 116 exhibitors will show their products in 196 booths, according to Walter E. Soderstrom, executive vice-president.

"This will be a workshop convention, not a social gathering," he said. "It will be an open forum where executives and their co-workers can hear experts deal, not with the general economy, but specifically with everyday lithographic business problems. Each fully-registered guest will be entitled to receive all of the material reported so that it can be studied in his plant.

"Many exhibitors will display new products. Some will stage how-to-do-it demonstrations. Everyone working in the graphic arts and allied industries is cordially invited to view the displays. We have cut down the convention program so that all comers will have time for touring the exhibition and learning first-hand all about our changing lithographic world."

In his message announcing the program, Mr. Soderstrom listed the following questions requiring answers in terms of building more profitable business:

Are we using the best equipment, materials and methods available for our kind of work?

Are we getting a reasonable number of quality sheets off our presses throughout the year?

Is our building and plant layout efficient, are our receiving, storage and shipping departments set up to operate smoothly and efficiently, and do we consistently recover costs on these facilities?

Do all officers, salesmen, office and supervisory personnel know their jobs, perform satisfactorily throughout the year, and does each one earn what he draws from the business?

Should we consider merging or tying in with some other well-managed firm?

Since we have bought too many items on a pig-in-a-poke basis, where can we get information about the experience other lithographers have had with new equipment, materials, and methods?

Again, as in past years, NAP-L invites representatives of nonmember as well as member plants to attend its convention.

What Mr. Soderstrom calls a down-to-earth program will run as follows:

### Wednesday, Oct. 5

On Wednesday afternoon NAP-L president Stanley R. Rinehart of Du Pont's printing division will introduce Public Printer Raymond Blattenberger, who will deliver the invocation. Financial clinic: "Costs From a Small Lithographer's Viewpoint," Frank R. Turner, Jr., NAP-L cost accounting, pointing out how every cost is built into budgeted hourly rates. Registrants will be given spread sheets detailing hourly cost centers on factory and all-inclusive rates for camera, stripping, plate, press, and other equipment.

"Budgetary Planning and Control," Thomas R. Johnson, controller, W. A.



STANLEY R. RINEHART  
NAP-L President



WALTER E. SODERSTROM  
Executive Vice-President



William H. Glover, Jr.  
NAP-L Treasurer



George Carnegie  
NAP-L Secretary



Frank R. Turner, Jr.  
Cost Accountant



Robert S. Emslie, Jr.  
Executive Secretary

Krueger Co., detailing how this company uses budgetary planning and control for building volume and increasing profits.

"Depreciation and Salvage Values in the Economy of Today," Milton Hudders, vice-president, Recording & Statistical Corp., telling why every lithographer should evaluate the life of his plant, his equipment, and its probable salvage value at the end of the road.

"Profit Improvement Through Management Controls," K. L. Warren, treasurer, Package Products Co., Inc. He will stress that what actually counts is not how big a volume you sell, but how much profit you make on your volume.

#### Thursday, Oct. 6

Thursday morning, George G. Carnegie, vice-president, Consolidated Lithographing Corp., will moderate clinical discussion of quality control in practice. "How We Set Up and Install Quality Control," Russell K. Johnson, assistant superintendent of the Du Pont Co.'s printing plant. "Materials and Equipment," Louis D. Pollner, quality control supervisor, Consolidated Lithographing Corp. "A Quality Control Case History," Robert E. Wood, quality manager of Western Printing and Lithographing's Racine plant. "Quality Standards in Lithography," J. T. Morgan, Jr., president, Litho-Krome Co. On Thursday afternoon there will be no session. Time is left open for touring the exhibition.

#### Friday, Oct. 7

Friday morning: "LTF Takes a New Look at Zinc," Dr. Paul J. Hartsuch, technical assistant, the Lithographic Technical Foundation, will describe results of co-operative research by LTF, the American Zinc Institute, Ball Brothers, the Illinois Zinc Co., and Matthiessen & Hegeler Zinc Co. to improve the lithographic properties of this metal.

"Production Control in a Small Plant," Rex G. Howard, president, Howard Co., regarding use of scheduling forms in the Howard plant. Copies of this address will be mailed to all fully-registered guests. "Hanging Together or Hanging Separately," Robert G. Kelley, president, Columbus Bank Note Co., an examination of tying in or merging with a holding company to build sounder selling, purchasing, production and management procedures. "A Plan of Growth for the Lithographer," C. J. Minnich, Jr. of Stevenson, Jordan & Harrison, Inc., specific suggestions based on a current survey of the fiscal practices of many NAP-L member companies.

Friday afternoon: "Photographic Derivatives," Donald R. Spear, production specialist for Eastman Kodak Co. Slides showing special photographic effects including the conversion of continuous-tone prints to simulated line sketches. "New Tools in Management Decision Making,"

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R. Blattenberger



Thomas R. Johnson



Milton Hudders



K. L. Warren

Public Printer Raymond Blattenberger will give the invocation that will open the convention on Wednesday, Oct. 5. Specialists scheduled to follow Mr. Blattenberger on the first-day program are Thomas R. Johnson, controller of the W. A. Krueger Co.; Milton Hudders, Recording & Statistical Corp., and K. L. Warren of the Package Products Co.



Russell K. Johnson



Louis D. Pollner



Dr. Paul J. Hartsuch



J. Tom Morgan, Jr.

Participating in a quality control clinic Oct. 6 will be Russell K. Johnson of E. I. du Pont de Nemours and Co., Inc.; Louis D. Pollner of the Consolidated Lithographing Corp., and J. Tom Morgan, Jr., president of Litho-Krome Co.; Dr. Paul J. Hartsuch of the Lithographic Technical Foundation will describe LTF zinc research activities on the following day



Rex G. Howard



C. J. Minnich, Jr.



Robert G. Kelley



Dr. Roy B. Eastin

On Friday, Oct. 7, Rex G. Howard, president of Howard Co., will discuss small plant production control. Management fiscal problems will be examined by C. J. Minnich, Jr., of Stevenson, Jordan, & Harrison, and Robert Kelley, head of the Columbus Bank Note Co. Dr. Roy B. Eastin of the Government Printing Office will describe management technical aids



Donald R. Spear



James T. Trousdale



Michael H. Bruno



William J. Stevens

Donald R. Spear of the Eastman Kodak Co. will speak on photographic derivatives, and James T. Trousdale of Anaconda Aluminum Co. will describe lithography on foil Friday, Oct. 7. A workshop Oct. 8 will include M. H. Bruno of LTF and W. J. Stevens of the Miehle Co.



# I Sold the Firm What It Needed, Not What It Wanted

The printing salesman's job is to find out what the customer wants and to provide it for him. Sometimes, however, what the customer *wants* and what he *needs* are two very different things.

A case in point is a conversion industry in the Midwest to whom I had been selling creative printing for about three years. At this time, the firm's executive vice-president had called me into his office to discuss a brochure he wanted prepared for one of his sales departments.

This particular company, in its manufacturing processes, had developed two types of products. One, the principal product, was retailed through its own outlets. The other, a product with widely diverse applications, was sold on a wholesale level.

It was necessary for the company to increase its productive capacity for the principal product on which its livelihood depended. The nature of the process was such that an increase in this capacity automatically meant an increase in capacity for the other product. Thus, the vice-president was faced with the problem of selling increased amounts of this secondary product, and with finding additional markets for it.

Due to the supply and storage requirements of both products, the wholesale market of the second one must closely follow the retail product marketing areas.

The brochure under discussion, therefore, was to introduce the company and its secondary product in the wholesale area wherein the retail markets had already been established. The buyer's conception of the brochure called for a lim-

ited-budget item in two colors probably to be no more than eight pages in length.

I gave considerable thought and time to the selling job that this brochure was expected to do. It became apparent that in the small space of eight pages, we could not get the necessary information to do the selling job. It was a case of sending a small boy to do a man's work.

For example, the distribution points for the secondary product were of prime importance to the potential buyers. I felt that a fold-out map of these facilities was essential. Because of the selling job to be done, I felt further that the piece cried for the prestige value of a full-color cover.

By the time I had "reconceived" the brochure format to accomplish the sales job expected of it, I had incorporated laminating on the cover, a die-cutting operation and other features—all to add strength, prestige, and importance to the presentation of the material to be presented to the buyer.

You can imagine what all of this did to the cost of the brochure compared with the buyer's initial budget. When I had finished the layout and prepared our estimate, I could see that the unit cost of the piece would be five times the budget set up

for it. How was I going to sell the job at this price to a budget-minded v.p.?

As a first step I got in touch with the customer's wholesale sales manager. I asked him if he had ever developed the cost-per-call of his salesmen. I was pleased to find that he had; the cost was \$17.80 for each sales call. Armed with this information, my layout and my proposal, I made my appointment with the company's vice-president.

He was pleased with the way in which we had put together his sales story. I could see that he knew that the brochure we were recommending was going to cost far more than the budget figure originally set. I asked him if he felt the brochure was going to be an effective selling aid. He said he thought it would undoubtedly double the sales effectiveness of his salesmen on their introductory calls.

He added that there seemed to be good reasons for sending the brochure out in advance of the salesman's call—a move he felt would make the buyers more inclined to see and to listen to his salesmen.

At this point I told him that the average sales call for his company cost \$17.80. I asked him if he felt the expenditure of \$2 more was good business—if it made those sales calls *twice* as effective. When he said "yes," I explained that the brochure we had designed was going to cost his company \$2 each.

Although this was five times the original budget, my customer was sold. Ten minutes later I left a happy, satisfied customer with a nice order tucked away in my briefcase.

I got it by giving him not what he *said* he wanted, but what he *needed*!

## The Printing Sale I'll Never Forget—Number 19 of a Sales Series

By Richard N. Doerfer  
As told to John M. Trytten

RICHARD N. DOERFER is vice-president of Litho-Graphic Corp., Milwaukee. He is also president of the Graphic Arts Young Executives Association of Milwaukee. He has spent some 10 years in the printing industry, separated by four years in selling insurance, and in manufacturing production control. Although college-trained in industrial management, he believes that selling printing is his life-time vocation and that it offers him a real challenge and personal satisfaction.

This article is the 19th of a series of case histories on selling printing and related services by John M. Trytten, to whom outstanding members of the printing sales fraternity have told their stories. These case histories can be used to provide live ammunition for your salesmen. Mr. Trytten has had many years of experience in selling printing in Milwaukee and other cities.





# Paper Estimating Trick Saves Money

Materials account for average of 45% of manufacturing cost, and paper is one of most important; here's a way to get more pieces out of a sheet

By M. D. Binford

I once knew a printer who said he set the type, his daughter fed the press, his son cut the stock, which had been on hand for a long time, so the \$6 he received for the job was all profit.

Materials account for an average of 45% of the direct manufacturing cost, expenses which represent a direct cash outlay. Paper most often assumes the greater part of the material requirements. It is just as necessary to control this portion of the manufacturing cost as it is to control the converting cost factor. The kind of paper determines how the order is to be run and tends to affect production.

Slap-happy figuring of the number of sheets required for flat work often results in an excessive material cost. Under-estimating the amount of stock means an extra cutting operation plus a press delay while waiting for extra stock, not to mention clerical work involved in issuing a stock requisition and the time of the stock keeper. If the amount of stock is over-stated and happens to get printed, some doubt may arise as to the customer acceptance of an over-run.

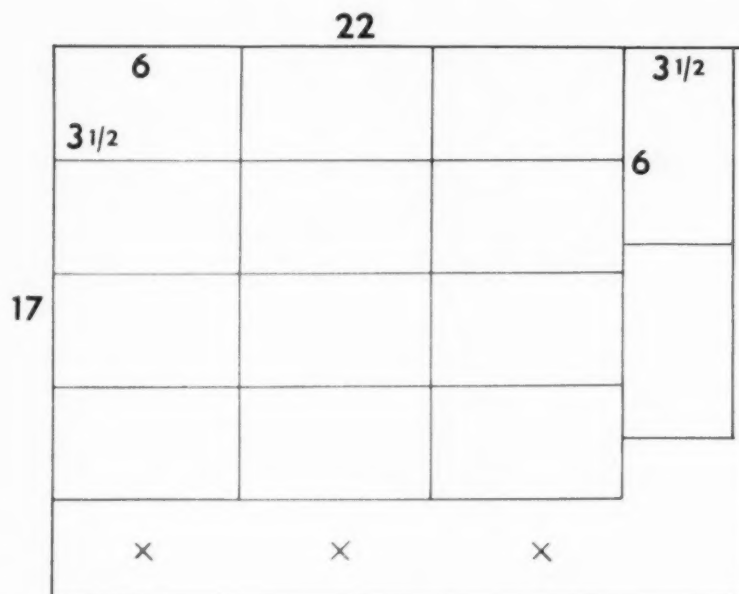
In a small shop not long ago 2,000 envelope stuffers had been produced. The size,  $3\frac{1}{2} \times 6$  inches, was evidently figured 12 to a  $17 \times 22$  sheet, using the method of dividing the  $3\frac{1}{2}$  into the 22-inch way and the 6 into the 17 side.

The stock issue of 174  $17 \times 22$  sheets, included a 5% allowance for waste. If the person who figured the stock had used a simple layout as illustrated, 14 pieces could have been cut from sheet by figuring one way and 15 by figuring as in the second layout. By cutting 14 pieces to sheet, 150 sheets would have been required, waste allowance included.

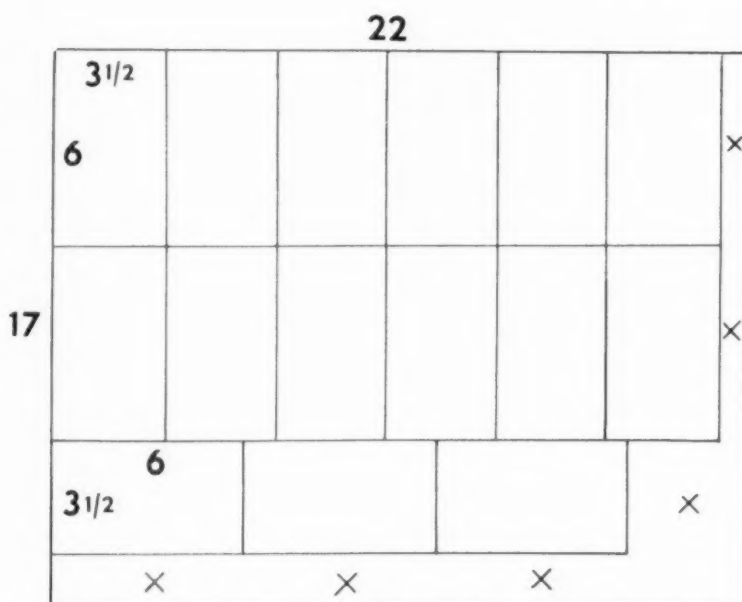
The quantity of 150 sheets at 40¢ per M amounts to 6 pounds of a 30¢ bond, \$1.80. Cutting 15 pieces, 141 sheets of 40¢ to M, is 5.64 pounds. At 30¢, cost is \$1.69. You may say this is only an 11¢ difference, but you cannot deny it is money saved. Suppose the cost had been \$1,800 and \$1,690, a difference of \$110, an amount which might pay somebody's salary for a week.

If this stuffer order had been for a much larger quantity to justify running two up

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Because of incorrect figuring, only 14 pieces  $3\frac{1}{2} \times 6$  inches can be cut out of this  $17 \times 22$ -inch sheet



By a little careful juggling, 15 pieces result; this could mean considerable saving on large run



**By Floyd C. Larson**

Executive Secretary-Treasurer of International Association of Electrotypers and Stereotypers

The major share of printing impressions the world over is produced from duplicate plates of many kinds. The largest segment of the printing industry, which is composed of book, magazine and newspaper printers, prints almost exclusively by the letterpress process from duplicate plates.

While this total publications printing area in the future must certainly be affected somewhat by the growth of web offset and gravure, the rapid expansion of the publishing field allows plenty of growth potential for all processes. As each process improves itself technically, it will find its niche, and all processes will benefit from the constant challenge of growth.

One of the greatest expanding printing markets has been that of packaging; here, too, all processes have made good progress. Letterpress and duplicate plates, however, lead this industry by a heavy margin. In a recent nationwide survey of carton printing equipment units, there were 3,410 letterpress units to 220 offset, 75 rotogravure, and 120 flexographic units.

"Phenomenal" is the only word which adequately describes the recent growth of flexographic (rubber plate) printing. Here also is a great development of the duplicate plate in the area of carton and packaging, paperback books, and business forms printing. The use of the rubber duplicate plate is due for tremendous expansion in the future in these and many other market areas.

While there have been many attempts to produce a plastic-backed electrotypes in past years, the recent efforts have been highly successful. Most noteworthy have been the Electroplastic, Bista, and Color Line plates, all of which are finding widespread customer acceptance.

The Electroplastic plate boasts a thinner shell than the conventional electro-

Major share of printing impressions world over still produced from duplicate plates on letterpress equipment; here's what platemakers are doing

## Improvements Coming Rapidly In Duplicate Printing Plates

type. It has a poured plastic backing shaved to proper plate thickness. It weighs only about one-fifth as much as an all-metal plate and is said to almost eliminate finishing operations. It has run up to 2-million impressions on publication work and has found a limited market in the field of advertising plates and carton printing. Current Electroplastic efforts are in the field of curved plates for all kinds of printing.

Most successful plastic-backed duplicate plates are those reinforced with a perforated aluminum sheet. The Color-Line plate is a development of the Printing Plate Supply Co. of Chicago, and the Bista plate has been placed on the market by the Kalamat Co. of Kalamazoo, Mich.

Both of these plates have had extensive field testing in the past two years and are now accepted by the large magazine printers. Both of these plastic-backed electrotypes have run in excess of 7-million impressions and seemed capable of printing almost indefinitely.

Since these plates are cast in the curve under pressure, size, curve, and register problems are eliminated. Standard electrotypes shells are used. The weight reduction is more than 80%, and finishing operations are completely eliminated.

Along with the tremendous advances in electrotyping, we have had equally great progress in stereotyping methods and products. Not the least of these has been the improvements of dry matrix materials and the elimination of mat packing for newspaper plants, which use stereotypes almost exclusively for the biggest volume printing jobs in the industry.

The importance of controlled mat shrinkage on ROP color newspaper printing cannot be overestimated, and the improved mat surfaces have done much to produce sharp detail reproduction. The rapid growth of ROP color could not have been made were it not for these stereotyping improvements.

The introduction of resin-impregnated sheets adhered to the back of stereotype

mats prior to molding has eliminated laborious mat packing, cut production time, and made the stereotype process ever more valuable to the split-second timing of newspaper production operations.

The introduction of high-speed, curved-plate casting machines for electrotypes and stereotypes have almost eliminated color register problems in conventional plates and in the new plastic-backed plates. New tension lockup systems may be used on even the newest duplicate plates, and the Goss and Meredith tension lockup systems hold these plates in register indefinitely and allow for completely unrestricted printing areas.

Available to all users today are electrotypes which may have any amount of pre-makeready manufactured into the plate by the electrotyper. The printer writes the makeready ticket as he wishes, and the electrotyper builds the desired makeready into the plate by means of the Bishop or Minnesota Mining processes. While use of "treated" electrotypes has had some opposition from the proponents of "level impression printing," this pre-makeready operation remains of definite advantage in most printing product areas.

Plastic plates of all descriptions have been introduced in the past 30 years. Their greatest field has been advertising plates and book printing. While offering considerable weight reduction over conventional duplicate plates, they have often been mashed, cracked, and affected by inks and solvents.

Latest introduction into the plastic plate field is the Plastalum plate which is of a lightweight laminated aluminum and plastic construction having a perforated aluminum center sheet and a plastic printing surface. This is a molded duplicate plate for either flat-bed or rotary letterpress operations.

Today, more than ever before, we are in the midst of an era of technical progress and new product development such as this industry has never known. Awakened

(Turn to page 126)



**Is it hard to build a house?**

Not too hard, when you're building a *bird* house.

And so you had set to work, carefully sawing the pieces, nailing them together and chiseling out the little doorway.

Three hours, two splinters and a bruised thumb later, it was finished.

But it needed a tenant. And soon one came. Circling. Inspecting. And suddenly—popped right

into its new home. *That* was the proud moment.

Can you recapture another like it? You often do. But today, your tools are presses, inks, papers—and your undiminished *pride*. You use them all to build your good printing, your good reputation.

And we help, because pride goes into our product, too. The paper you're looking at right now is a good example.

## ATLANTIC FINE PAPERS

EASTERN FINE PAPER AND PULP DIVISION • STANDARD PACKAGING CORPORATION • BANGOR, ME.



*Production facts:* This insert lithographed on new, brilliant white Atlantic Opaque. Vellum finish, basis 80, on a 52 x 77 4-color press, 30 up at 4,000 IPH. Sheet size 49½ x 76¾. Color sequence was yellow, red, blue, black. Press plates were deep etch aluminum from 175-line screen positives.



## What a color line-up for creative printing!

French Cream. Mistie Blue. Ocean Green. Dustie Pink. Daffodil Yellow. Smokie Gray. *Only Atlantic Pastel Offset has them all. Use them to spark your creativity. Use them to provide an extra color *without extra presswork*.*

Atlantic Pastel Offset's well-closed surface takes inks beautifully. High bulk and even caliper mean trouble-free presswork. And this versatile paper folds and refolds without cracking.

Your choice of basis 50, 60 and 70 in velvety Suede finish. For a perfect match, mate, specify Atlantic Pastel Cover. Ask your Eastern Franchised Merchant for samples of both papers. Or write us direct.



### **EASTERN FINE PAPERS**

EASTERN FINE PAPER AND PULP DIVISION • STANDARD PACKAGING CORPORATION • BANGOR, ME.

**Production facts:** This insert lithographed on new, brilliant white Atlantic Opaque, vellum finish, basis 80, on a 52 x 77 4-color press, 30 up at 4,000 IPH. Sheet size 49½ x 76¾. Color sequence was yellow, red, blue, black. Press plates were deep etch aluminum from 175-line screen positives.



# THE PROOFROOM

By Burton Lasky

Questions will be answered by mail if accompanied by a stamped envelope.  
Answers will be kept confidential upon request.

## Here Are Some Standards For Proofreader's Work

From time to time I receive letters asking for information on standards by which a proofreader's work may be judged. Most of the letters can be reduced to three essential questions: How many galleys should a reader be able to complete in an hour? What percentage of typographical errors should be caught? How many readings are required for a "perfect" job?

My responses to these letters have usually been somewhat equivocal. In the absence of any widely recognized authority, I have been reluctant to suggest arbitrarily a set of standards by which someone else's performance may be judged. Then, too, standards necessarily differ, depending on the quality of work desired, the condition of manuscript and proof, and whether or not the proofreader has the help of a copyholder.

Not long ago, I received another request for information of this nature, this time by telephone. My caller was on the staff of a publishing house which produces most of its books in a uniform format. I felt it proper to answer his questions because they were based on precise specifications. It then occurred to me that a set of standards applied to reasonably common specifications might be helpful to the readers of this department. I wish to emphasize that these are suggestions only; they are the fruit of one man's experience and acquaintance with the field. Those who believe they have sound reasons to disagree with my suggestions may feel free to do so.

The standards I am suggesting are for an 18-inch galley set in 10/12 to a 26-pica measure. The manuscript is clearly typed and edited; the text is straightforward, with a minimum of tabular material, and the typesetting is relatively clean. Working with a copyholder, a proofreader should average about ten minutes for each such galley proof. This allows time for keeping notes, making about five corrections on a proof, writing an occasional query, and consulting a reference book from time to time.

A proofreader working alone may take more than twice as long if he has to do an exact word-for-word comparison. If he is able to read primarily for sense and to con-

sult the manuscript only for names, dates, and general continuity, he can reduce the time considerably, perhaps even to the ten minutes required by a team of two.

The reading rate would, of course, vary with a change in any of the factors. If there are few errors or queries, the proofreader may be able to average seven or eight minutes to a galley proof. Conversely, heavy corrections would slow him down considerably. A different type size or measure would require a proportionally different amount of time, as would an unusually condensed or extended type face. The most indeterminable variable is difficulty of material. It is often impossible to pre-judge the time required to proofread a job containing many tables, names, equations, or unfamiliar technical material.

The hardest questions to answer are those relating to the accuracy that should be expected of a proofreader. Many readers feel they are falling down on the job if they miss any errors at all. In some ways this is a healthy attitude, for a reader who is unconcerned at overlooking a few mistakes tends to become slipshod in his working habits.

The proofreader who seeks continually to achieve the ultimate goal can feel that his performance is satisfactory if, on each reading, he never misses more than 5% of the typos in any one job. A reader who

consistently overlooks more than this proportion needs to reexamine his proofreading technique.

Closely related is the question of how many readings are required for a "perfect" job. The quotation marks are appropriate because interpretations of perfection vary. Rarely can one expect to eliminate every inconsistency and imperfection in a job of substantial size. However, an experienced proofreader should be able to find almost all typographical errors with three complete readings. Two of these should be against copy; the third, in page or foundry proof, should be silent. One must also be sure to check carefully all reset lines at every stage, including the press run.

The norms I have suggested cannot be expected to apply if a proofreader is subjected to bad working conditions or unusual pressure. In addition, any proofreader's performance is likely to vary from day to day, but I think that these are reasonable standards to use as a basis of comparison over a long period.

## Did Mr. Churchill Violate Basic English Grammar Rule?

Q.—I wonder if you will comment on this sentence from Winston Churchill's *The Second World War*. Speaking of the Greeks and the Jews, Mr. Churchill writes: "They have survived in spite of all that the world could do against them, and each of them from angles so different have left us the inheritance of their genius and wisdom." My question relates to the use of *each* with a plural verb. Surely this is a violation of a basic rule of English grammar.

A.—On first thought one might be inclined to say that Mr. Churchill has indeed been guilty of a lapse in syntax. However, a writer of his stature is unlikely to make such a mistake out of sheer carelessness. The question, then, is whether there is any logic to the use of a plural verb. I think that this is one of the rare times when *each* may be considered plural in sense because it refers to the individuals of each race. Without the phrase *from angles so different*, *both* should properly have been substituted for *each*, but with the phrase, such a substitution would detract from the precision of thought. It would seem that Mr. Churchill knew just what he was doing when he wrote the sentence.



## LESSON OF MONTH FOR COMPOSITORS

● The spread below is plainly that of a pre-conceived design idea, cooked up without regard as to how the copy in type would fit. Folded for an envelope—along top and bottom of first color panel—it suggests fear of folding across printing, also that the designer had an idea the three even sections should be individual display units.

With so much printed in the lower part and so little at the top, the whole is over-balanced at the bottom. With the bottom third all but crowded, the one word in the first seems like an atoll in the Pacific. Type may be too small for space as well as too



large. As there is a comparative glut of type toward the bottom, there is one of white space at the top. And it doesn't function to give unity and force to display elements as it should and would if it were, in effect, around. As space fades, so much for form.

Now, as to function. What should stand out is copy emphasizing or related to the object of the circular, that is to announce a new company name. Of itself, the word "Announcing" means nothing, and it is given outstanding prominence after the big squares. What's in the second section, then, should be in the first—and in a great big size.

With the squares dominating, the type is reduced to a whisper, except that of the top line which is saved by white space. The context is not easily comprehended, furthermore, because the type is so scattered. From "Announcing" to lines in the second section is a long journey. Instead of holding together as a unit, the effect is of the parts flying apart.

## SPECIMEN REVIEW

By J. L. FRAZIER

### Work Combines Force with Dignity

PUBLICATIONS DEPARTMENT, NEW YORK UNIVERSITY of New York City—Lest, we suppose, at all "showy" design and typography might take something away from content of their printed items, universities have long tended to lean over backward in ultra-conservatism. Not long ago, we were advised of a sort of schism within the sizeable group made responsible for deciding on a school's new letterhead. It seems a majority rebelled when larger type for the name was proposed. The majority insisted the type should be no larger than 12-point, and that

rigidity. A much oversized fancy initial "B" in color, at start of second word (title) adds color and interest without the ostentation red would express. It is in deep blue-green on the light primrose paper. Even though the lines are centered on the cover of the booklet containing the Founders' Day address, the design has moderate impact through use of Bulmer, a grand roman type, and the fact that the right-hand edge of heavy paper is deckled. Adding even more to the impact, the blind-embossed seal between the first two lines near the top also introduces a note of quality and, of course, creates in-



*Charm is a hard personality to come by in this day and age... in printed things the right drawing, engraving (or linocut) can give a boost to the message and a shot-in-the-arm to the story. Our Mr. Ashby did this masterpiece... he can do one for you.*

SEQUOIA PRESS: KALAMAZOO, MICHIGAN F13 4621

When type for text of an ad, or other printed display, is sufficiently large, it is proper enough to print it in a color, as on 9x6-inch card from quality printing house reproduced above. If type must be small, however, black or a color of deep tone (near black) is demanded to provide adequate contrast with paper. Here, our taste leans to the red of original rather than green forced by our makeup. The shift, represented here, from the usual color break-up can add both impact and distinction. Though tone of whole would be better balanced, it would be ridiculous to reverse the colors, especially with illustration in red; there'd be too much in a warm hue

lightface. The restraint just shouldn't apply; the schools do advertise for students, even if in a dignified, formal way. The booklets you send are refreshing in the fact that, though not at all ostentatious, they are not drab and severe—the typography no mere succession of lines of type centered one on another. Take the cover "The Brazilian Institute." With sizes of type not at all large, "life" is introduced by the positioning of the three lines. The first and third, in quite small type, are flush-right with the right-hand limit of the whole. The second, "The Brazilian Institute," is in larger, but still only 12-point, bold roman caps, flush at the left of the form. This line is more closely related to the first one than to the third. This and the fact that the lines are not centered circumvents

terest. Of sound modern design, the cover for the 1960 summer school prospectus seems bound to direct many a student to you and your city. It features a full-color illustration of skyscrapers from the river. This takes up two-thirds of the lateral space on the 8 1/4 x 5 1/2 page. Type matter, mainly in sans serif, with "School of Education" given dominant display in extra-bold upper-and-lower case, appears in the right-hand one-third in black against bright yellow. Both the yellow and the process-color illustration bleed off, as does the continuation of the picture over to the back cover. All the work reflects quality best expressed by the word "class" and demonstrates care and skill from inception to completion, and that includes the presswork. It's good to see college printing improve.

Items submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail

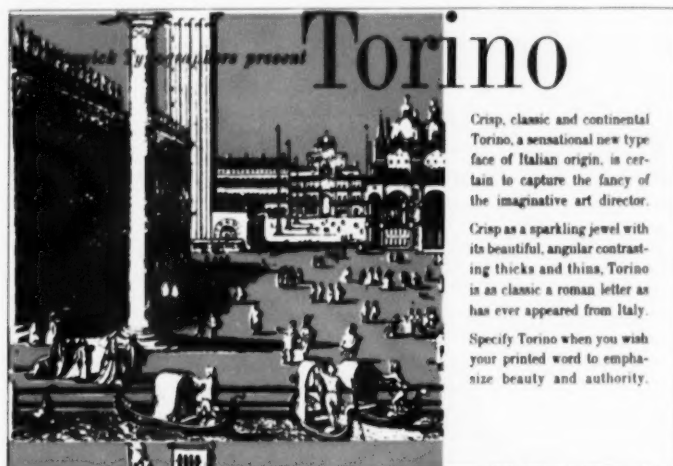
### "Dated" Printing Has Its Place

PADDOCK PRESS, Rochester, N.Y.—In a city blessed with top-flight printers, made so, possibly, by a clientele that is probably the most critical and demanding of any, the letter-size brochures and folders you submit rank high in every respect—design, layout, typography, presswork, and process-color printing. Manufacturers of cameras and photographic equipment will naturally have nothing but the best reproduction. Printers able to deliver that can not but be, themselves, discriminating in other respects. It is quite probable that there are more printers to the square mile or thousand of population able to meet the highest standards in Rochester than in any other place in the world. Most items are handled in a sane modern style, like the Bausch & Lomb pamphlets of a series punched along the left for loose-leaf binding. The titles "Orthogon Panoptic" and "Ophthalmic Glass" on the first pages are in reverse color, printed in brilliant hues of violet and deep orange. Other type matter overprints the color in black and bleeds off all sides. In contrast, the brochure for the same customer entitled "Milestones in Optical History" is printed to suggest something old to give correct atmosphere. The title on the cover is in a shaded and highlighted type surrounded with decorative but not too ostentatious borders, and the printing is in black and gold. Giant size ornate Old English initials, bendayed to a middle gray, appear on inner pages. Page titles

are in the same letter form. Viewing the book and reading the text on right-hand pages—each facing a page-size process-color halftone throughout—one knows instinctively he is reading history. It represents "period" styling at its best and, as a contrast with most of the present work of the character, must attract by the contrast it offers. The color illustrations with figures in costumes of the times would, furthermore, seem incompatible with the sans serif type and blocky composition. Whether it is offset or letterpress, your presswork is the best.

### Spotting Letterhead Designs

CHARLES C. WELLS of East Lansing, Mich.—Our first impression of your company letterhead is that the design is about to hop off the top of the sheet. That makes us nervous, as do all instances of balance being violated. With the design dropped just a pica, the top-heavy effect would be eliminated. Side margins are already wide enough that there would be no disparity between them and the top margin. We're also disturbed by the large hand-press ornament, once seen on every hand, printed in red. It overshadows all the type in black. It is either too big or printed in too bright and strong a color. It would stand being printed in a light blue, when all its decorative benefits would be retained without any handicap to the type. The device also crowds the design laterally. We consider it would be better if it were placed to the right of the middle of the three groups of type, instead of at left, as it is. Then, the name would get better attention, too, coming first. After all, the object in the use of the ornament was to add color and brighten the design. We have no idea as to the purpose of the leaf on which the only type is a line "Printing—from Birth to a Great Industry." With the word "Printing" in a script, *a la* Spencerian, and the rest in larger and much stronger extrabold sans serif, top emphasis is backward. The second part of the copy, in fact, is only inci-



Effective area dimensions and distribution of white space give impact to folder of Warwick Typographers, St. Louis. Top of "T" and dot of "i" at upper edge of page is a novel conceit, increasing interest. On the original, illustration is blue against yellow, type black

Crisp, classic and continental Torino, a sensational new type face of Italian origin, is certain to capture the fancy of the imaginative art director.

Crisp as a sparkling jewel with its beautiful, angular contrasting thicks and thins, Torino is as classic a roman letter as has ever appeared from Italy.

Specify Torino when you wish your printed word to emphasize beauty and authority.



On original, unique, striking menu cover by LeRoy Barfuss, Houston, the small type and rule are in black, decorator in deep gray, and name in a dull blue



Figures make it look like long move for Denver typographer. Cute original card is printed in warm combination of violet on pink stock



Front of self-covered booklet, at once an invitation to and prospectus of one of continuing exhibits of the great R. R. Donnelley & Sons Co., Chicago. Grouping of words in lines is perfect for quick reading, end of each representing natural pause



# GALLEY PROOFS

Entered by the  
Worcester County Club  
of Printing House  
Craftsmen

SHARE YOUR



KNOWLEDGE



LADIES NIGHT

MAY 19, 1960

Featuring a big red rose against pink (benday) background, cover on bulletin of Worcester County Club of Printing House Craftsmen promoting "Ladies Night" is decidedly appropriate. With leaves, along with type, in green, illustration is "natural," and tone of the bold elements is rather minimized to better represent the feminine touch

If the production facilities of this modern trade typesetting plant could be measured in terms of a single printing plant sales, what a staggering amount that figure would be. Few printers could afford to carry such a wealth of typesetting equipment as we do. Yet all this machinery, library of type faces, etc., is available for any length of time. Fluctuating volume does not disturb him. He buys only the hours he needs and can sell.

Types: Display is Cheltenham.  
Text is News Gothic with  
Bold, all Linotype.



MEMBER

CECIL H. WRIGHTSON, Inc.

For Over 40 Years a Distinctive Typesetting Service

74 India Street, Boston 10

HA ncock 6-1150

FOR  
FACTS  
ECONOMY  
IN  
PRODUCTION

Frank Lightbown, creator of the weekly mailing cards of his Boston company, dares bold ventures in layout and display to get them read by printers and advertisers to whom the copy is directed. The original of this one, of course, is in a less common, blatant combination

dental. A good guide to what should have top display in any piece is had from the answer to the question "What?" A study of Bachelder's "Principles of Design" or our "Modern Type Display" would especially help you.

## An Angle on Shape Harmony

JOURNAL PRINTING CO., Springfield, Ill.—What you feared most in the production of the program booklet for the Illinois Lions state convention you needed to fear least. The process-color halftones—one on the front cover and two on the back—are very well printed, quite brilliant, in fact. As the conven-

stance, as a rule, manipulation of white space in the wide page may minimize the discordance of shape. The nature of the cover picture, with numerous trees in the scene, compensates to some extent for the monument not being given the prominence we think it deserves. If the picture had been cropped along the sides, the monument in a larger illustration up and down, it would be featured more than it is and the consequent narrow illustration would conform with the proportions of the page. On the back page, with one picture at top and another at bottom, with space for type of about the same

## the printer's crutch

Ask any reputable printer what is the most overworked and most useless word in the industry's vocabulary and his first response might be "rush." Then ask him about the word "price" and, most likely, he will quickly retract "rush" and substitute price. It's more convenient to blame everything on price. Because of unintelligent and careless usage of this word, "price" has become the whipping boy for many printers and their salesmen.

Printers satisfied to blame price for all of their problems and troubles should take a lesson from their wiser colleagues who think and act in terms of cost. Accurate knowledge of costs would enable the former group to compute the charges for each job on an intelligent basis which would be unquestionably fairer for both the customer and the printer. Unfortunately, some printers continuously operate in the red without becoming aware of it until the end of their fiscal year.

Isn't it just plain good sense to know how much a product costs you before you sell it to someone else? The printer who makes a habit of cutting prices sooner or later finds that he will be using plenty of red ink—for his ledger, not his printing press.

A buyer cannot help but question a salesman who picks up a job done by a competitor and immediately blurts, "Our price would have been much cheaper!" When the buyer deals with an honest printer he knows that the cost of every job will be determined fairly and methodically. It is reasonable to assume that any competitive price considerably lower indicates that something is being sacrificed—workmanship, service, quality, or any of the other factors that must go into any printing job that is to produce good results.

The discriminating printing buyer should be wary of any printing salesman who uses "price" as a crutch—it indicates a handicap!



Dramatic layout is exemplified on virtually all pages of every issue of "Type Talk," offset-printed magazine of Maran Typographers, Baltimore. On the original of this one, where light blue is a most suitable color, the identical illustrations are variously reproduced. Crossed-rule lines in black at first suggest coarse tweed cloth, and top one on right is screened to about middle gray tone

tion was based on the sesquicentennial of Abraham Lincoln, testing our memory—and with some purpose—of the untitled pictures, we'll aver the one on the front illustrates the Lincoln monument at Springfield, that at the top of the back cover shows his Springfield home and the one at bottom is the New Salem log cabin. To us at least, a narrow illustration on a wide page is less objectionable than a wide one on a narrow page such as those of this 4 1/2 x 9 1/2-inch booklet. In the first in-

height between, the discordance is by no means so pronounced. On the front, there is more than enough space for the type-matter above and below the picture. Now, we know process-color plates cost money, which the "traffic wouldn't bear" in this instance, and you had to use the set of plates you did or nothing. We hop on these things for the record. Front and back cover pages are brightened by a 2 1/2-pica "gold" band at the edge of both pages except where folded and stitched. As



the "gold" was required for the Lion emblem on both pages, the border seems natural. We do not consider the main title on the front prominent enough in comparison with the type size of the following copy, and the three sections of the page—space with type, picture, and second space with type—create a monotonous effect. So, the picture could be dropped somewhat to accommodate the larger type at the top. So much space is not required below the picture. The equality in the space divisions is monotonous and uninteresting. With unequal space, there should be pleasing proportion, that is variety.

### Publicity Printing at Its Best

LUND PRESS of Minneapolis—The considerable number of samples of a widely different character impresses us as we have not been impressed in a long time with the potentials of color printing. Spread before a prospect along with the comparatively few and simpler two-color items, as they are spread out before us as we write, we just can't imagine selling him out of the more colorful. We believe we have seen references to tests proving that added color adds to results all out of proportion to added cost. It is, of course, all the better when the color presswork is top-grade like yours. Design, layout, and typography are in keeping, often dramatic. They are of the advertising rather than the esthetic style, which is not to say the items are not good to look at; they are. There can be strength within good taste, and good taste doesn't require delicacy. With so many items in view, we can only refer to a few, and, of course, those having greatest interest to all readers. With this being the case, the pieces offering ideas set the call. The cover of the annual report of Northwestern Public Service Co., in that respect, impresses us as few things have in years. While it is of striking, effective design, originality is its number one merit. The feature is the line "annual report," in comparatively big sans serif, but not monotone, caps. In rather light gray, the line extends from the top edge to the bottom edge of the page, letters atop each other. Spotted about two-thirds of the distance from the left of the page, it represents the pole for electric lines. Identification as such is made positive by the full-color outlined halftone illustration of a lineman, somewhat less than half way up the "pole," in the narrow space at right of

# EXPANSION!

Effective immediately, half a million dollars in the newest, most efficient equipment now available is being spent in bringing you stepped-up services. Included is a new four-color offset press with complementary new facilities in our other plan-making and binding divisions. Significant savings in time and costs will result from this major expansion program, which will be in full operation by year's end. The move to the larger site a series which has helped this company maintain its leadership in the graphic arts since its founding in 1923.

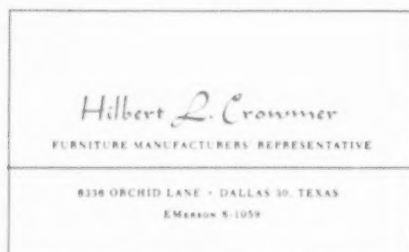
THE H. J. CONANT COMPANY • CREATORS AND PRODUCERS OF PHOTOGRAPHIC PRINTING AND LITHOGRAPHY • 100 WEST CAPITOL DRIVE, MINNEAPOLIS, MINN. • HUNTER LUND • CHICAGO OFFICE: 200 EAST • DETROIT OFFICE: 200 EAST

# EXPANSION!

Ragged vertical splitting of the big, bold line, as in folder page above, creates a dramatic, interesting effect. Suggesting growth—yes, "splitting at the seams"—the idea would seem to have merit for removal notices

it. Other copy, in comparatively small type, is near the bottom in wider space on the left. Inner pages are of excellent modern layout, but can there be symbolism, like the representation of "hot wires," in the selection of the strong yellow as second color? The lightest tone-wise—e. g., nearest white—of all hues is yellow. It may be excellent as background, as on the inside front cover, but it is too weak from lack of contrast with

brown or even a not-deep green or blue would be far better. We're inclined to believe that, as is too often true, the customer dictated. We greatly admire the Bernhard Curcive letter and companion Tango initials, used in the right places. It is one of the too-neglected type styles. It should not be used with sans serif, having opposite design characteristics, as on the title page "Minnesota State Centennial Dinner." Note its much closer and pleasing relationship with the moderately contrasty roman on the front of the testimonial to G. Aaron Youngquist. One can't make round pegs fit square holes. Well, back to business; we found little to criticize, so, with space giving out, wind up with saying, as at the start, the work submitted is fine.



Characterful type "makes" simple, neat business card by G. H. Petty of Indianapolis. The red here is much less satisfactory than the light brown used for the original

white paper for lines of display, even in bold-face subheads, or for type reversed in a solid plate in the color. Yellow against black is very striking, as reference to another of your fine specimens, the folder advertising the drive-in service at First Citizen's Bank, will demonstrate. Comparison proves the point. Back to the "Annual Report"; the particular yellow is so bright it dazzles a reader and reduces the impression of type overprinted in black. It seems to us that a medium-light

### Double Use From One Picture

H&H TYPOGRAPHIC SERVICE Co. of Pittsburgh.—On cover-weight coated white paper, the front of the 12½ x 6½-inch folder announcing an extension of the service of the highly-regarded Herbeck & Held Printing Co. to include trade and ad composition independent of printing is very impressive. The page is covered by a halftone print illustrating the common California job case as viewed from almost directly above, the angle providing mild perspective indicating the third dimension and showing the depth of the boxes, in which shading lends an assist. Printing the halftone in brown simulates the effect of a wooden case better than any other color could. A few pieces of type, faced with the proper letter in each case, appear loosely in



Our frequent admonition that groups in the craft, supposedly made up of the especially talented, should give up trying to be cute with the printing they issue seems

to fall upon deaf ears. The young and little-talented assume such groups stand for fine printing, and are often influenced to turn out atrocities like this folder page

## PITTSBURGH CHEMICAL COMPANY

means concentration in chemicals  
and chemical products

30 pt. Condensed Gothic

## PITTSBURGH CHEMICAL COMPANY

means basic dependability

18 pt. Bank Gothic

## PITTSBURGH CHEMICAL COMPANY

means experienced sales and  
technical service

24 pt. American Old Style

## PITTSBURGH CHEMICAL COMPANY

means prompt, on-schedule deliveries

24 pt. Alert

## PITTSBURGH CHEMICAL COMPANY

means new and improved products

30 pt. News Gothic

## PITTSBURGH CHEMICAL COMPANY

means a program of planned growth

24 pt. Futura Bold

FINAL PROOF

FINAL PROOF

FINAL PROOF

FINAL PROOF

### Which way would you print our new name?

Typography is one way to express the character of a company. But, over the long pull, the growth and reputation of an organization like Pittsburgh Chemical Company really depends upon one factor—the untiring effort of everyone in our company to constantly serve the needs of our customers more efficiently.

When you deal with Pittsburgh Chemical people, you'll be aware of this desire-to-serve-you-better, immediately. We promise you high quality products, delivered on sched-

ule, because we know it's a promise we can keep. We offer you full assistance in the more efficient and economical application of Pittsburgh materials because our technical service staff has helped scores of customers produce better products at lower cost.

If you'd like to see a practical application of our unique service in action in your plant, write, phone or wire us by our new name—Pittsburgh Chemical Co.—and watch things happen—for you!

A Basic Producer of  
INDUSTRIAL CHEMICALS • ACTIVATED CARBONS  
PROTECTIVE COATINGS  
for Chemical • Paint • Plastics • Petroleum • Marine  
and Process Industries

ITEM

Regional Sales Offices: Pittsburgh • New York • Nashville • Chicago • Houston • Los Angeles • San Francisco



**PITTSBURGH  
CHEMICAL CO.**

GRANT BUILDING PITTSBURGH 19, PA.

A Subsidiary of PITTSBURGH CORE & CHEMICAL CO.



**LINOTYPE COMPOSITION CO.**

407 E. SARATOGA ST., BALTO. 2, MD.

TO

TYPOGRAPHY PHOTO LETTERING GRAPHIC ARTS DESIGN

POSTMASTER: THIS PARCEL MAY BE OPENED FOR POSTAL INSPECTION IF NECESSARY. IF UNDELIVERED IN 15 DAYS, RETURN POSTAGE GUARANTEED BY SENDER.

Cute character in label not only adds picture interest, but suggests quick service. Color on the original is a light brown

each box. Initial interest is accented by die-cutting the bottom of the lower-case "i" box to permit a small part of the illustration to show from page three. Showing is an arm, from a bit above the elbow, and a hand holding high a baton, this cut is in black against middle-blue background. In our opinion, such die-cut panels are mightily well worth the added cost; apart from the interest-whetting novelty, the effect is of the die-cut leaf being printed in two colors. Turning to page three, the complete illustration is disclosed. An outlined halftone of a maestro in black is comparatively small in relation to the near 5x5½-inch solid-blue background. The figure is undoubtedly that of Herman A. Salvaggio, who is named *director* of the new service in the squared block of text to the

right of and in line with blue of picture across top and bottom. Though clad in shop clothes, our director seems directing with all the grace, dignity, and aplomb of a concert symphony skipper. Except for Mr. Salvaggio's full name and a few other words being all-cap and in the blue, for deserved emphasis, the block of text in upper- and lower-case is printed in a warm gray of middle value. The comparative light tone of the gray is compensated for by the medium weight of the 18-point News Gothic used. What we will call "shop atmosphere" should insure a warm, interested reception of the item by printers and ad agencies likely to use your new and special service.

### "Massed" White Space Grips Eye

HILLISON & ETEN Co. of Chicago—Our good friend Higdon, editor of probably the best-printed company magazine in the country or the world and connoisseur of fine printing, to whom second best is not enough, has advised us you are his printer. We have



Distinction and impact are given package label of well-known advertising agency by its square shape and two circles. Second color on the original is a "cool" yellow

never seen such dense black, so pleasantly soft (without gloss) put on paper as on the uncoated, rather soft paper of his magazine, printed letterpress in your shop. Many printers should see copies to know "it can be done." The two brochures, for Loyola University and the University of Chicago, respectively, you sent us are similarly representative of top quality. While the presswork measures up to your standards, it is of the design and typography of these two items we wish to write. Strange though it may seem to some, the over-all effect of the two is modern, though conservative roman types, including Centaur, are used. In the case of the Loyola item, modernity is achieved by massing rather than equalizing white space and bleeding off of halftone illustrations. The effect is smashing, yet, achieved in light tone, wholly agreeable. Page styling of the other item seems to offer most by way of suggestion to other readers. On the 8x11-inch page, text is in 18-point of the Centaur, set to 43-pica measure. This leaves relatively scant side margins, and top margin conforms. Dis-

play heads in 48-point lower-case of the type, in short lines, are cut into the left side of the text after the first three lines of text set full measure. It is surprising how this all-type ensemble gives an effect of brightness. Now to the point of distinction. Text occupies little more than half the page vertically, the rest more often than otherwise being left blank. The really surprising impact of this whitening out is what gives the piece its oomph. It is, of course, something to be done only occasionally for the benefit of change of pace, and big type is a consideration even then. On some pages, delicate vignetted halftones are printed in the open space below the type. The vignette is seldom employed any more because of high plate cost and incidence too often of hard edges on extremities, but your pressmen know how to have ink blend off to paper tone as delicately as could be asked.

### Color in One-Run Printing

BECKETT PAPER CO. of Hamilton, Ohio.—We welcome the sight of your folder. "How to put COLOR in your printing at little more than the cost of black and white." The record will show that the idea has been promoted in this department at every opportunity over many years. With probably 95% of all printing wholly or in part accomplished with black ink on white paper, it stands to reason that items printed in colored inks and, going farther, on paper other than white, must tremendously increase interest. There can be, too, at least subtle significance to keep viewers in mind of the qualities of a product. In this connection, we call to mind a washing product known as "Blue Cheer." Since our mother used "bluing" in washing our clothing, and as blue has always been associated with clean, pure washing,—to the point where one current manufacturer shouts about the "blue particles" in his powder,—it would be silly to print the "Blue Cheer" carton with anything but blue. Indeed, black could be considered necessary only in the case of printing very small type. Black is stronger in tone than any hue, and provides the maximum contrast to white and light paper backgrounds to make definition of letters sharpest. Inversely, printing in black on black paper would be scarcely distinguishable, so, it can be said that on papers the tone of which is nearer black than white, type in light colors of ink are clearer than in dark ones. Exhaustive research some years ago disclosed that auto license plate figures in light yellow against black were visible farther than any other combination. Theoretically, the combination should be of black and white, but it is probable that in bright sunlight glare might have an effect. Anyhow, yellow is the nearest white of all colors. Your 7x9½-inch folder of cover-weight yellow paper is printed in deep purple—one impression only, and, don't forget that two color combination. The two are complementary; each "sets off" the other to best advantage. An up-fold on page three holds 12 small commercial items which should be in every printer's idea file as stimulants. Only one of these is printed in black, and that one is of very bright, light yellow paper. Indeed, now that we look closer, this is just near-black, being toned blue. With this item you have rendered a real service to printerdom.

# LETTERHEADS

## Master Bilt Fixtures, INC.



• Designers and Manufacturers of Supermarket Interiors

PLANT LUFKIN, TEXAS PHONE NE 4-8715  
OFFICE P.O. BOX 14831 PHONE JA 2-3114  
HOUSTON 31, TEXAS

P. O. BOX 1066 • PASADENA, TEXAS • PHONE HU 6-3376



## GREENHEAD



Sling and Supply Co.

1002 WEST ALABAMA • HOUSTON 21, TEXAS

PHONE MO 7-5155



printers lithographers

JOHN FREDERIC PRINTING COMPANY

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Irish  
INSTITUTE  
INCORPORATED

JOHN E. O'CONNOR, Executive Secretary

## FISHER-HARRISON PRINTING COMPANY, INC.



106-108 N. DAVIE ST.

GREENSBORO, N. C.

PHONE BR 2-1138

Two of top three letterheads, all by LeRoy Barfuss, art director of the Sorg Printing Co., Houston, emphasize his layout daring. His penchant for the unusual seems sometimes to lead him to over-emphasize not so important elements, as in the Pasadena design. On it, decoration is in very deep gray, name in rather medium, dull blue. With black, color on first is red and on third it is green, this to make the mallard realistic. On original of Frederic design, the circles and letters of the made-up emblem are in black and four colors. The address line, in light and rather faint blue on original, is put in black above to be seen better. The Irish Institute heading is featured by a form of letter reminiscent of that of the famous "Book of Kells," so it is decidedly appropriate. The list of officials at left, being so deep, might better be at right. By DeLuxe Check Printers, Clifton, N.J., it is in green and black. On the original of final design, the dots are so small they seem gray



Questions will be answered by mail if accompanied by a stamped envelope.  
Answers will be kept confidential upon request.

## Small Offset Presses Save Money for Large Printer

Model 350 and 360 A. B. Dick offset presses handle "good will" jobs

Prevent loss on "good-customer" jobs too small for other presses

Run 15,000 or more impressions on letters, order blanks, envelopes, etc.

**By Wallace Weinress, President**

American Printers & Lithographers, Inc.  
Chicago, Ill.

The use of two compact offset machines to run many jobs formerly scheduled on 17x22 and 22x29 presses has resulted in a comparative savings of 65% in costs for short-run printing jobs at our plant.

Letters, order blanks, envelopes, bulletins, direct mail pieces, and sales literature—in runs of up to 15,000 or more when presses are busy—represent a few of the jobs handled by our A. B. Dick Model 350 and Model 360 offset machines.

The savings are achieved with lower plate costs, and a decrease in wash-up, makeready, and press time. Plate costs are 80% less because of the inexpensive pre-

sensitized type used and the fewer number of steps required to prepare a plate.

A savings of 50% is realized in wash-up time due to the simple layout of the equipment. On a larger press a roller area four times as big must be washed even though it is not used in the run.

Makeready and press time savings are 70% and 40%, respectively. Only 15 to 20 minutes are required for makeready on the smaller offset machines while makeready time for the same job on a 17x22 press is one hour. A savings in press time is realized through higher production speeds and the lower cost per thousand impressions.

The smaller machines are also responsible for eliminating costs we formerly

had to absorb for the sake of customer good will. These costs were incurred when small collateral material accompanied a large order. Large presses ideally suited for running the big jobs would frequently be tied up for profit-losing, short-run jobs. Now the smaller machines have helped to eliminate short-run losses and keep large equipment available for smooth scheduling of long-run jobs.

The Model 350 press has been in use four years without any down time. The Model 360 has been in use less than a year and also has not had any down time.

The 350 has proved ideal for handling "panic" jobs and is used for production of anywhere from 5 to 50,000 copies. We purchased the Model 360 when the work load became too great for the Model 350. The newer machine takes an 11x17-inch sheet and has a 10½x16½-inch image. It is used for two-up 8½x11-inch work and one-up bleed jobs.



Presensitized small-press plate saves the company 80% of the cost of preparing a plate for a larger press. After a negative is made, it is placed with the plate in a vacuum frame (left). Next, the negative is exposed to the plate (below)







The small presensitized plate is etched quickly and easily preparatory to being put on the press

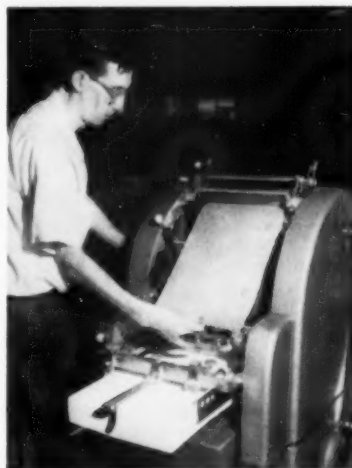
Speed of the 360 varies with the paper weight and the nature of the job. It is normally run at speeds of 5,000 to 5,500 impressions per hour. On routine production of simpler material, it produces at speeds of up to 9,000 copies per hour.

As the percentage of rerun work increases, the rate of profit on the Model 360 will also increase because original job plates are kept standing. Quality two-color work is also run on this press.

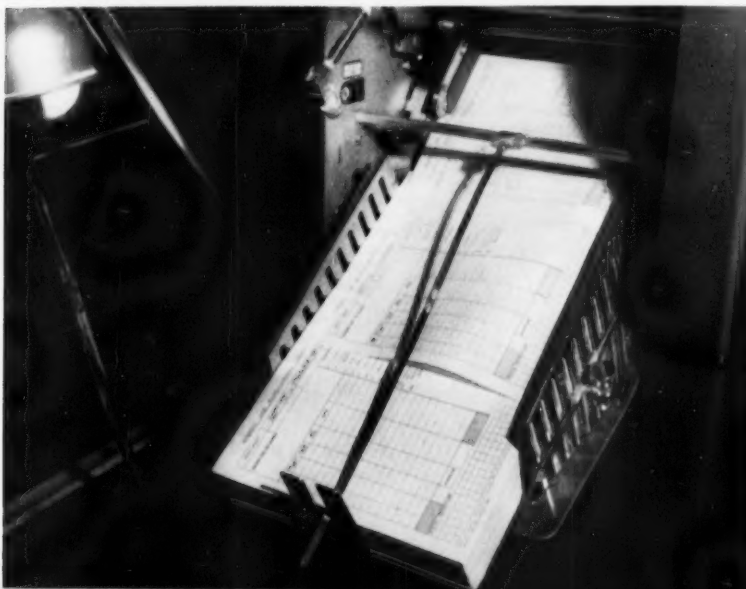
Both offset machines are run seven hours each day.

Our business has increased from 10% to 20% per year since we moved to our new 60,000 square foot plant in 1952. Our customers are advertising agencies and industrial and consumer goods manufacturers, both large and small. Quality printing has been one of their constant demands, and as a result we have gained the reputation of a quality house.

Finally, copies are run on the machine which normally produces at the rate of 5,000 to 5,500 impressions per hour. On simple material it is often run at 9,000 impressions per hour. Makeready on the A. B. Dick units takes 40%-70% less time than on larger presses, requires only 15 to 20 minutes



The plate is attached to the A. B. Dick 360. The press takes a sheet size up to 11x17 inches



## Next Month . . .

October's bright blue weather will intensify your interest in upcoming features next month. You'll find a number of articles on the general theme of management in connection with the annual convention of Printing Industry of America in Washington, D.C.

Not only will you find the complete PIA convention program, but you'll also read about a brand new printing plant that is a real down-to-earth model; it's in the Washington area.

Do you know how to blueprint the future goals of your business? L. D. Farrar offers some management guides you can use.

Printing sales are really only the other side of the production coin. In the series on "The Printing Sale I'll Never Forget," John Trytten relays the case history of another successful sale.

Pitfalls in estimating composition may be the downfall of your estimators. M. D. Binford warns small printers what to look for.

You can lease printing equipment if you don't want to tie up your capital. How it's done will be explained in a major feature.

Deep-etch aluminum plates, Part III, will be of special interest to offset platemakers and pressmen. It's by Charles W. Latham.

The Waverly Press in Baltimore has upset traditions right and left in printing professional magazines. What Waverly does that is so unorthodox will be described by Joseph C. Moore.

Twenty regular departments will be filled with special articles.

# THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.  
Answers will be kept confidential upon request.

## Composing Rooms Must Face Need for New Methods

A quiet revolution is beginning in composing room procedures

Precision, heretofore ignored, now more necessary than ever before

Many new materials, besides typesetting machines, are called for

After listening to politicians in the recent political conventions tell about the "soaring sixties," the "new America," and the future of the next decade, I was moved to apply the same brand of thinking to what these years might do for composing rooms across the land. Perhaps a look at the future will give us the perspective to meet the demands of a constantly changing technology.

Outside of the area of typesetting machines (which seems to have settled down to steady growth, expansion, and general acceptance), there appear to be no spectacular changes in the offing. Instead, there is a quietly persistent revolution in method and procedure.

For far too long, skills learned by compositors under the regular apprenticeship system have undergone no change in year after year of journeyman experience. The result is a complete stagnation of initiative of the young man who has intelligence and perception.

This situation is an indictment, not simply of an apprenticeship system, but of the industry itself. Except in isolated circumstances, the printing industry remains about 50 years behind in its application of the new technological factors already known and applied in other industries.

There are, to be sure, a number of apologies offered to excuse our lack of foresight. We are mainly an industry of small plants, all highly competitive—too frequently on the basis of price alone. We tell ourselves that printing is a service, and that we have to tailor every job to fit the customer.

Perhaps it is too late to be able to afford such a luxury. It is true that many customers demand a certain style in their printing, supposedly to individualize the product. Although in advertising typography and in all top-quality commercial printing, there is undoubtedly a strong effort to tailor a job, in most plants the customer will accept whatever the printer suggests.

Since increasing hour costs tend to price many jobs into substitute processes, the only answer is to increase productivity. The customer can be talked into what he may call standardization if he can see the savings to himself. The printer may not know how to go about this uplifting of productive hours, but if he will look around, he can find much that can be improved upon.

Before we mention the new equipment available for composing rooms, let's look around the shop for loose ends. In many plants, just a good house cleaning can increase the rate of production. But the changes should go deeper than that. It is always surprising to observe the wide variety of layouts in plants in all localities.

► Too many printers balk at the word *precision*. To their minds this denotes dollar signs and stainless steel machinery. But precision can be introduced into every outmoded composing room without purchasing a single piece of new equipment. Actually, precision begins with good organization, and that is what we lack most in our business—particularly in composing rooms.

All too often the layout of the shop is changed without explanation. A new layout should be *guided* by the foreman or the superintendent, not merely *ordered*. Comps., like most human beings, prefer to be orderly and efficient. They will appreciate the opportunity to voice their opinions on forthcoming changes, and their cooperation is necessary to the success of a new layout.

The training of apprentices must change if we are to attract the brightest talents in the face of strong competition. Upgrading should increase in order to stimulate the apprentice into venturing beyond static requirements of simple time serving.

Even in the adaptation of new equipment, the human factor is the most important element, even though machinery

alone may appear to be the simplest solution to an immediate problem.

While working with what we have in a more precision-minded atmosphere constitutes an important step forward, we must continue to remain abreast of the technological changes. For the composing rooms, there is nothing on the horizon which is going to change the picture rapidly, but the well-known tools of the craft are being made more precise, and replacement is bound to increase productivity.

For example, wood will eventually be outlawed as lightweight metals are used for furniture in makeup and lockup. It will also pass as a base for printing plates. Two systems are presently being used which provide a light base in pica sizes and lengths for simplified makeup. The cuts in one of these methods are mounted by hooks and in the other by pressure mounting.

Neither of these procedures reduces the makeup time, but they cut the down time on the press appreciably. Makeup itself will be aided by strong, stainless steel galleys with built-in locking devices or re-

The drive-in trend has come to typography. Western Typesetting Co., Kansas City, Mo., has an outdoor copy depository easily identified by the firm's novel upside-down-name trademark. The drive-in solves problems of downtown parking



placeable ends for use with lightweight furniture and precision quoins. Acetate sheets for squaring or registering pages will be attachable to these galleys.

Working frames and banks are already becoming more efficient, with better storage facilities to eliminate sight-seeing trips around the shop. Some of these are equipped with both a flat working surface for makeup and a sloped bank.

The type case has received new treatment, which in some instances completely changes the California layout to that of the cap ABC approach. Furthermore, all the boxes are of plastic and are removable. When a box is empty it can be replaced from a sorts storage with a full one. Such a system is best in a plant with single-type-casting equipment.

The removable receptacle principle has also been adapted to the lead and slug racks. Instead of walking around the frames with a galley of slugs, it is simpler to insert full containers in the slot where a certain size has been depleted.

It seems that the continuing controversy on whether or not to tie up a page with string or to use a mechanical device will never be satisfactorily settled, but the plants that have tried small magnets to hold type in place for proofing find appreciable amounts of time saved in preliminary type handling during makeup.

► Now, none of these things add up to a revolution in procedure, but during the past few years their limited use has pointed the way to what may be significant changes in composing room practices in the immediate future. The important thing to note is that change is in the air, and the comp. is going to adapt to this new atmosphere and even to contribute to it when he has evaluated the possibilities inherent in a fresh approach to the problems.

When we look at some of the age-old methods still in use, perhaps we can end on the same political note with which we began and quote from a convention four years ago when the keynoter faced his audience and cried out, "How long, Oh, how long?"

## Lanston Monotype Selling New Italian Typesetter

Lanston Industries, Inc. and Società Nebiolo, S. p. A. of Turin, Italy, have acquired joint ownership of Società Cograf, S. p. A., Italian manufacturer of typesetting equipment. Co-ownership of Società Cograf is through Monotype (International) Corp., a Lanston subsidiary.

William P. Hunt, Lanston board chairman, announced that Società Cograf, also located in Turin, had perfected "a revolutionary typesetting machine" which Lanston will market in the United States under the trade name Nebitype. (See page 92.)

## Your Slugcasting MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer machine problem questions addressed to him in care of this magazine

### Mold Slide Adjustments

The mold slide should be adjusted to bring the face of the mold about 0.006 inch from the face of the line of matrices or the back of the vise jaw. The mold should be in this position at the time of alignment. Adjust it with the eccentric pin in the mold cam lever before the pot comes against the mold.

To test this adjustment, turn the casting mechanism until the first elevator jaws are resting on the vise cap; place a pig of metal or a short screwdriver under the head of the slide and on top of the vise automatic stop rod; fold two thicknesses of newspaper, which will measure about 0.006 inch; close the vise jaws; place the paper between the mold and the vise jaws; turn the machine forward by hand until the metal pot is just ready to move forward; pull up on the paper, which should bind slightly as it is being withdrawn.

If the paper does not bind or binds too tightly, the slide is out of adjustment. The mold disk locking pins should enter the bushings smoothly as the mold slide comes forward. Adjust them with the screw under the mold disk guide.

Be sure the mold disk is pushed back against the cams when this adjustment is made, because there is usually considerable play between the cams and the cam roller, especially on older machines. If the mold disk enters upon the pins freely and easily, the disk should be pushed back against the cam to take up any backlash that may exist. Then make sure that there is only 0.006 inch between the molds and the vise jaw.

If there is too much room between the mold and the vise jaw, metal will accumulate on the mold face and will adhere to the mold very closely. If, on the other hand, there is too little room, the line will refuse to justify, and the machine will "squirt" occasionally, especially on long lines as well as on the left-hand side of the line.

The adjustment is one of the most important on the machine, and perfect alignment rests almost wholly upon the success of this adjustment. In locking up, it is well to remember that the following actions take place in the machine:

The line is delivered to the first elevator and descends into the vise jaws. The mold disk advances until the mold is with-

in 0.006 inch of the assembled line of matrices. To remove the strain on the assembled line of mats and perfect justification, unlock the line of mats and allow them to relax.

Almost instantly, however, the line is again rejustified. This time two justification levers, instead of one, drive the bands into position. The metal pot now comes up behind the mold, and considerable pressure is brought to bear on the line of assembled mats.

It is readily seen that the first, or free, justification of the line is vitally important. If this adjustment is not perfect, the machine will soon show the effect of the improper lockup.

### How Mats Should Fall

Q.—When the distributor screws are running full speed, how should the mats fall? How should they fall when the screws are being turned slowly by hand?

A.—When the screws are turned slowly by hand, the mats should drop on the preceding partition, but not in the preceding channel. At full speed we depend on the momentum of the traveling mat to carry it over into its proper channel as it falls. If the combination bar is nicked and worn, it will not give good results. A small knife file may be used to remove burrs on the rail.

### 24-Point in Model 5 Distributor

Q.—Can 24-point bold mats like cap "M" and "W" be lifted onto the distributor bar by the lift on a Model 5? I have no trouble with the other characters that run pi.

A.—Cap 24-point mats will pass through your distributor box provided the box is equipped with the proper rails and a bar with a long bar point. The machine should also have two-pitch distributor screws.

### Important Linotype Adjustments

*Vise Automatic Disk Dog or Plunger*—Should just clear the automatic stop rod. Adjust it by the screw at the right on top of the first elevator.

*Metal Pot*—Adjust so that the mouthpiece holes align with the smooth side of the slug. All adjusting is done with square screws in the pot legs.



# THE SPECIALTY PRINTER

## Greetings, Millions of Them, Are Firm's Specialty

In 1850 Gibson brothers became the first lithographers in Cincinnati

The company pioneered greeting card sales in the United States in 1880

Last year Gibson Greeting Cards, Inc. recorded sales of over \$21-million

One of the world's largest producers of greeting cards and related products, Gibson Greeting Cards, Inc., operates a multi-million dollar plant that turns out well over 1-million cards a day and boasts more operations under one roof than any other printing plant in the world.

The company started modestly in 1850 when four young Gibson brothers brought a small French press to Cincinnati by river packet. They introduced lithography to the city from a rented shop 10 feet square. Among their earliest products were postage stamps, patriotically-decorated stationery, and prints of Civil War scenes and heroes.

In 1880, Gibson imported its first Christmas card from Germany. The greeting card as we know it was born in England in 1842 and was first produced in this country in 1875. But it continued to be an almost exclusively European product until about 1906.

In 1921, Gibson, a pioneer of American greeting cards, erected a seven-story loft building in downtown Cincinnati to house its booming business. Much later, the office and art departments were air-conditioned, but not the lithography shop, where variations in humidity played havoc with production schedules.

"Pressmen had to hang wet towels over the presses to get humidity up, or wait for rain to bring the proper conditions," said George Proud, vice-president in charge of production.

As Gibson and the greeting card industry advanced, space in the seven-story plant shrank. Low ceilings and closely-

spaced columns impeded material handling. Two elevators worked overtime moving stock from one operation to another. Modernization was out of the question. Other buildings were purchased or rented for warehousing. Finally, the only answer was to move.

In 1955 a wooded, stream-crossed tract of 114 acres was purchased in suburban Amberley Village. A. M. Kinney, Inc., consulting engineers, was hired to design a modern headquarters plant appropriate to the site, representative of greeting cards, with space for expansion, and economical to operate.

Construction was accomplished in two stages. The first unit was a warehouse of 150,400 square feet. The second—58,000 square feet of office space and 212,000 square feet of plant area—was attached to the first. The one-story building, except for a second story above the main office, houses the company's complete operation on 10 acres under one roof. Departments were arranged for simple flow and minimum travel of in-process work. A Carrier air-conditioning and humidity-control system was installed to control atmospheric conditions throughout the offices and plant.

►Gibson greeting cards are born on the second floor of its new plant in a studio called "Sentiment Center." Here, under a northern light from saw-tooth skylights, 48 artists create approximately 5,000 new greeting cards each year. In another area of the "center," seven writers produce verses for the cards and turn them over

to special lettering artists who draw them the way they will appear on the finished greeting cards.

When the art work is complete, it goes to the plant on the first floor. Gibson has full facilities for making offset plates, steel stamping dies, brass embossing dies, and zincs for letterpress. Its plate- and die-making department has a total of five cameras—three 24-inch, one 31-inch, and one 18-inch.

Often, as many as 10 press-sheet-size layouts are made for offset runs of four to 24 different cards. They are then photographed and opaqued, and filmed images are arranged in press-form groupings in exact register with the layouts.

Gibson's offset pressroom has a large battery of 42-inch Miller MAN presses, consisting of one four-color, one three-color, one two-color, and two single-color units. This equipment alone can turn out more than 1-million cards a day.

In addition to the Millers, the offset pressroom has a 30-, a 22-, and a 20-inch Harris, five Miehle 29's, four Multilith 1250's, and three bronzing machines.

Supplementing this collection of offset printing equipment is a finishing department that puts additional touches on Gibson cards. It does letterpress printing, steel-die stamping, flocking, thermographing, leafing, silk-screening, embossing, die-cutting, guillotine cutting, scraping out, and imprinting.

Gibson not only makes cards, it makes the envelopes for them in about 30 sizes, ranging from 3x5 to 6x8 inches. Envelopes are produced on one RP and six Smithe Wide Range envelope machines.

The final operations take place in what Gibson calls the assembly department. Here cards are folded and packaged. Special handwork, gift wrap packaging, or novelty attachments are all handled in



Gibson's new plant is the outgrowth of a profitable specialty, the production of greeting cards, which was begun in a 10-square-foot shop



Gibson greeting cards originate in a large studio called "Sentiment Center," where 48 artists create card designs. Seven writers handle the verses



this part of the plant. Its equipment includes 28 folding machines, Hayssen and Olive wrappers, stitching machines, rewinders, heat-sealing machines, batch counters, and packaging accessories.

From the assembly department, cards go to one of two storage areas. In one, Gibson warehouses cards for everyday use—invitations, birthday cards, "get-well" cards, etc. In the other area, the firm keeps seasonal cards, such as Christmas and Easter cards.

►Gibson management stated as a reason for its move into new quarters the goal of manufacturing a higher quality product in greater quantity at lower cost. Before moving to its new plant, Gibson farmed out 52% of its production to other printers and to various trade shops. Today it handles about 85% of all operations necessary to produce its cards. All of its Miller MAN presses were purchased when Gibson moved; they boosted plant productivity enormously, Gibson officials said.

A host of retail outlets, including most major department stores, greeting card shops, stationery stores, novelty and gift shops, and drug stores, throughout the United States, the Philippine Islands, and Canada offer Gibson greeting cards to the public. Retailers can buy the cards only from Gibson's own sales representatives.

At the end of its last fiscal year, Gibson reported sales of \$21,579,137, an 8.9% increase over the previous year and a new record for the company. The firm also split its stock three-for-one, increasing shares from 400,000 to 1,200,000 shares effective Sept. 1.

Gibson's efficient operation, large and nearly all-inclusive production facilities, and constant inspiration in "Sentiment Center," are obviously a highly-successful combination.



Greetings for all occasions on Gibson cards are available from department, gift, and stationery stores



The offset pressroom has 15 presses which range from Multiliths to a 42-inch, four-color Miller MAN

Novelty touches that require special handwork are applied in assembly department. Next, the cards are packaged and sent to one of two storage areas. One is for the everyday line, and one for the seasonal line



# PROMOTION FILE

By HARRY B. COFFIN

## 4 Idea Sketches

Put these 4 "Bees" in your prospects' "Bonnets." Many will find at least one idea for you to print.

Few ideas on *basic* forms for direct mail and other promotional pieces are really *new*. However, there are thousands of possible combinations of layout and design ideas that will give a novel twist to a selling message.

A style of fold or layout that was popular 10 or 20 years ago, or more, can be revived to advantage today and still seem quite new to your trade and, in turn, to their prospects.

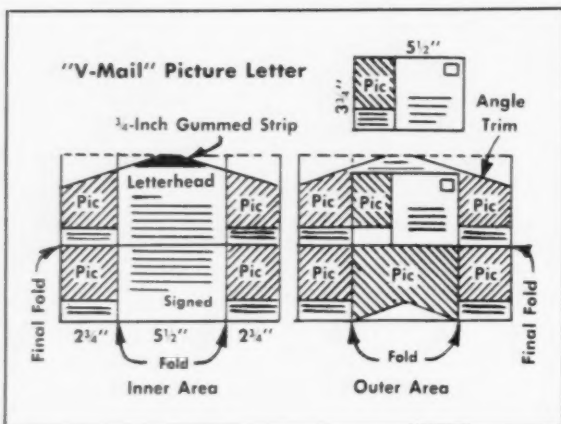
In the evolution of style trends in printing, just as in women's fashions, the "old" is being revived continually, but re-adapted to current conditions, so that it seems newer and fresher than what was called "new" only yesterday.

What is important is to suggest continually to your prospect many different ways in which he can tell his sales story, afresh, to his prospects. Nearly every manufacturer, supplier, or service firm tires of

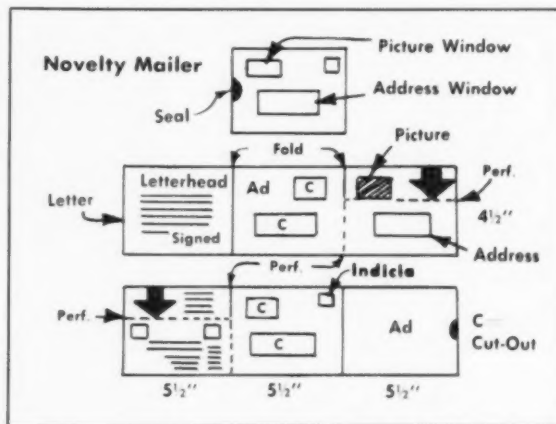
the usual way of telling his story. He knows that many of his prospects have never bought in the past simply because he has thus far failed to get his selling message "across" to them. Often simply a new style of layout and illustrations will do that job.

So, this "Promotion File" is designed to reexpose ideas used successfully in the past, perhaps in unique combinations, for review. You, in turn, can reproduce those

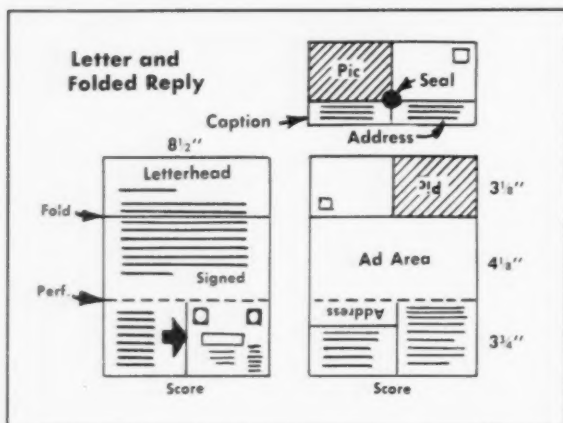
The four captions below are addressed to the printing buyer



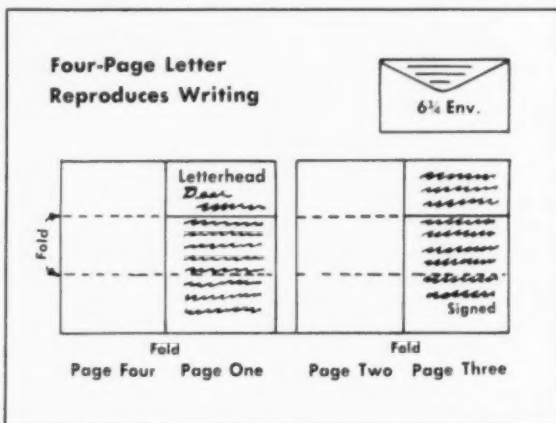
"V-Mail" saved time and cost during World War II. We can produce same economies for you now. We run 3/4-inch gummed strip on one edge of 8 1/2 x 11-inch bond or offset book paper. Two angle trims make a pointed flap one-inch deep. The piece folds twice the 8 1/2-inch way, twice the 11-inch way, once at the center and once at the flap. Has room for pictures, captions, and letter



A bit of mystery will often arouse extra interest in opening and reading your mailing piece. Here we cut "picture window" (almost any shape) on address area, also a window for address to show through from the inner panel, which serves as a detachable reply card. It will bring back automatically your prospect's name, address and key number of the mailing list his name is on



When you wish to have a reply to your letter longer than a reply card will accommodate, consider 8 1/2 x 11-inch form we can make for you. Two parallel folds make it 4 1/2 x 8 1/2 inches for mailing. The name and address of your prospect inside on the reply form is exposed to address the outgoing piece also because of the short fold. To reply, tear off the bottom panel, fold, and staple



No one is fooled by offset or letterpress reproduction of handwriting, but the personality revealed by an individual (but legible) handwritten note can arouse more reader interest in many cases that can be stimulated by a letter that is set in type. It seems more personal. So consider this idea for sales letters, perhaps run with colored ink on colored book or bond paper

# 4 of many ways for you to present say, 2, 3, or all 4 of the Idea Sketches from the opposite page to your trade.

you choose to submit to your trade by hand and by mail. Promotion pieces you may call "old stuff" will often seem new to your prospects, for they will visualize their own products and services pictured within them.

Don't overlook showing ideas from the right-hand page. Your trade can use them as well as you can. (You can reword the captions if you reproduce them, as they are now addressed to the printer.)

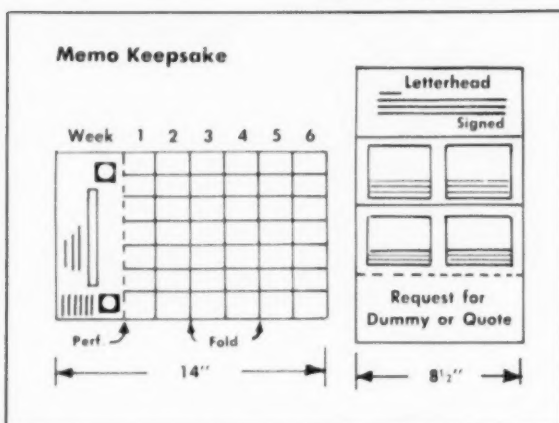
For example, the calendar memo form below, with the "box" for each day during the next six weeks, is a handy reminder and appointment form a prospect will keep on his desk for constant use, thus, an ideal form to be included in nearly any kind of promotion program.

The "Letter and Reply" form, sketched on this page below, is simply an 8½x11-inch sheet gummed along one 11-inch edge. The perforation at F-3 on the sketch

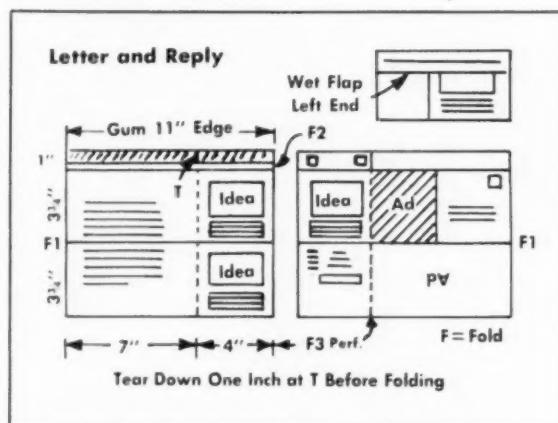
is torn down one inch from the top before folding at F1, F2, then F3. This makes a gummed flap for the handy reply envelope portion. The same gummed strip also seals the outgoing mailer (but can be inspected as third-class mail). Any advertiser who wants an extensive but semi-private reply can use it.

The "Self-Mailer," also on the right-hand page, shows any advertiser how to get a two-color effect with one press run.

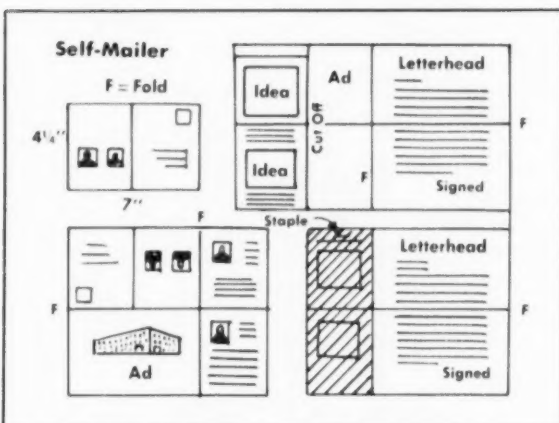
The four captions below are addressed to the printer



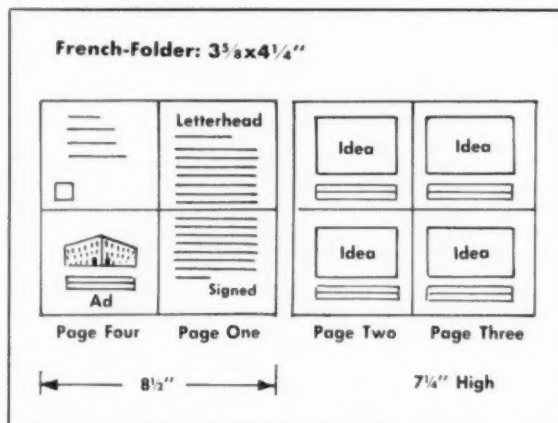
A reminder form for future dates and deadlines is a valued keepsake. Run on 8½x14 bond or book paper, cover or cardboard, it folds to 3½x8½. One of four panels is for reply card requesting dummies, quotes on any of four Idea Sketches shown. On the other side are three remaining panels for six columns vertically and seven horizontally, making date boxes for the next six weeks



By gumming the 11-inch edge of a letter-size sheet of bond or book paper, and perforating to divide it into two sections—seven inches for your letter and four inches for a detachable reply—you provide a flap to seal the outgoing piece and one for the reply. There is room for three Idea Sketches. Leave space below each caption for prospect to request dummies, quotes, etc.



An 8½x14-inch sheet of bond or book stock has a 7-inch wide area for letter and a fold-over panel 3½ inches wide to which is stapled remaining 3½x8½-inch piece trimmed off after the press run and before the folds are made (F). Attached piece has room for two Idea Sketches and captions on each side. Split the press run using two colors of paper. Use one for tip-on, one for letter



Here's a 3½x4¼-inch French-fold piece that advertises your service and shows your prospects four ideas they can use in their promotions. Your ad is on the back of the address area on page four. When the prospect opens the piece the first thing he sees is your letter written on page one. Turning this page, he sees your four ideas on pages two and three. Opened piece is 8½x7¼



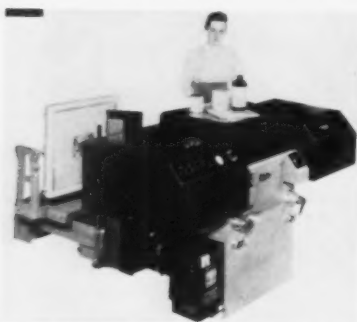
## WHAT'S NEW?

## IN EQUIPMENT AND SUPPLIES

### Electricon Direct-Image Camera From Robertson

The Electricon electrostatic, direct-image camera, which produces black and white line copies in approximately one minute, has been introduced by Robertson Photo-Mechanix, Inc. Available in three sizes, the Electricon has a nominal size range of 8½x11, 11x17, and 17x22 inches. Copyboard sizes are 17x22, 22x34, and 34x44 inches, and maximum image is 9x13½, 13½x19½, and 18x24.

The original copy is placed in the camera frame; no negatives are required. A pack of lightweight coated paper plates is placed inside the camera, and a vacuum pick-up eliminates the need for individual handling. The plate, picked up by vacuum, is automatically moved across the charger



Robertson's Electricon direct-image camera produces black and white line copy from originals

and positioned for a timed exposure in the focal plane. It is dusted with toner-powder automatically. No transfer plate, ink, or special press solutions are used. Correction and deletions can be made on the paper plate by a wiping operation. It is then fused by heat for five seconds, and it is then ready for use.

For information: Robertson Photo-Mechanix, Inc., 7440 Lawrence Ave., Chicago 31.

### ATF Named U.S. Distributor For Univers Type Family

The American Type Founders Co. has signed with Deberny & Peignot of Paris for exclusive U.S. distribution of the Univers type family.

Designed for Deberny & Peignot by the Swiss type designer Adrian Frutiger, Univers will be cast for ATF by the French

foundry according to American measurement standards. All 21 series in the sans serif Univers family stem from a single basic design, ATF reported.

For information: The American Type Founders Co., Inc., 200 Elmora Ave., Elizabeth, N.J.

### Amsterdam Distributes Two-Color Kolibri Press

A sheet-fed, multicolor offset press has been introduced in the United States by Amsterdam Continental Types and Graphic Equipment, Inc. The West German-engineered basic two-color Kolibri press may be adapted to four-color by in-plant addition of a two-color unit. In four-color work, sheets are transferred from the first to the second unit by a transfer cylinder, the firm reported.

The basic press has an automatic stream feeder. It also includes a two-color offset printing couple with two printing units arranged around a common impression cylinder, chain delivery, and electric drive equipment. Available in sheet sizes of 17½x22½ inches, 20x25 inches, 23x30 inches, the press models will take minimum sheet sizes, respectively, of 10x12 inches, 11x15 inches, and 15x20 inches. According to Amsterdam, each model, whether two-color or four-color, will attain speeds up to 8,000 sheets per hour.

Other features are automatic stream feed with a special suction device for all weights of stock, Paternoster pile hoist, electromechanical double sheet detector,

swing gripper which grips sheets while stationary and accelerates them at press speeds to the infeed cylinder for proper register, an extra infeed cylinder which acts as a pre-impression cylinder to stretch sheets before printing and as a transfer cylinder on four-color work.

For information: Amsterdam Continental Types and Graphic Equipment, Inc., 276 Park Ave. S., New York 10.

### Circular 40-Inch Contact Screen Introduced by Royal Zenith Corp.

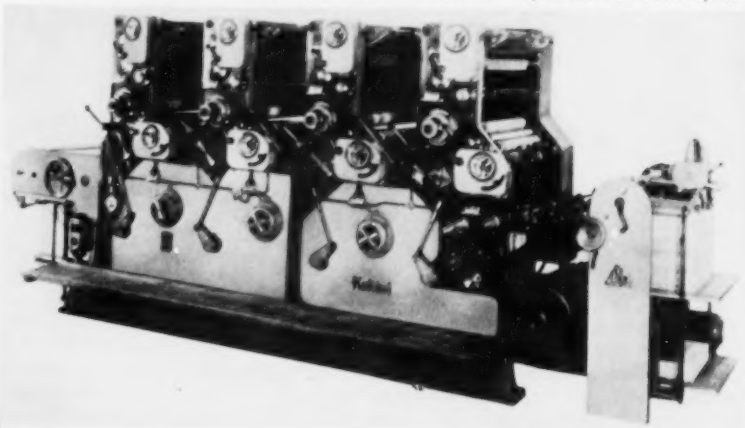
A 40-inch pre-angled circular contact screen in magenta or gray has been announced by the Royal Zenith Corp. Developed by Policrom, an Italian graphic arts manufacturer, the pre-angled circular screens are also available in 18-, 24-, and 31½-inch sizes, all up to 200-line screen.

Use of the screen with its angle of inclination engraved on the edge increases camera production, the company reported. The operator need only mark a center line on his camera back, then by rotating the screen 45° or 90°, and guided by the engraved notations on the edge, he obtains desired angle.

Royal Zenith has also introduced a new four-angle Process-Pak of its rectangular contact screens for three- or four-color process work. Developed by Policrom, Process-Paks are available in sizes ranging from 8x10 inches to 24x30 inches in 50- to 200-line models. The sets consist of three or four screens in 15°, 45°, 75°, and 90° angles.

For information: Royal Zenith Corp., 180 Varick St., New York 14.

Kolibri basic two-color press may be adapted to four-color by the in-plant abutment of an additional two-color unit. Sheets are transferred from the first to the second unit by means of a transfer cylinder





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Perry Printing Process Co. has developed a new direct curved original plate process. The process is shown above (left to right). (1) Bonding film on base plate prior to placing the printing plate on the base. (2) Zinc printing plate after curving on the Perry plate curver. (3) The printing plate is being pinned in register on base plate. (4) Plate enters Perry plate-mounting machine for bonding to base plate under heat and air pressure. (5) Complete mounted plate is then placed on the press in the conventional manner. The entire operation, from curving the plates to mounting, requires only a few minutes

## Direct Curved Original Plate Process Developed by Perry

The Perry Printing Process Co. of Ocala, Fla., has developed a direct curved original plate process which is said to speed up printing, improve quality, and lower costs.

Original unmounted zinc etchings are curved in a plate curver and then fused to a base in a plate mounter for direct mounting on rotary presses.

In the first step, an unmounted zinc is passed through the plate curver in a two-phase operation. In this electronically-controlled machine, the plate is curved with virtually no distortion, Perry says.

Next, the plates are fused to a specially-machined base plate on a plate mounting machine. The base plates are made of "Tenzalloy" aluminum castings machined to  $\pm 0.001$ -inch tolerances. This accuracy permits the bases to be mounted on the cylinder with firm packings so that the printing image is uniform across the entire width of the plate.

A layer of a special double-faced adhesive between the curved zinc and the base acts as a bonding agent and fuses the two units together under pressure and heat in the plate mounter. Premarked register holes drilled on the flat plates on a plate puncher mate with holes on the base plate and assure alignment and register of the plates when they are later mounted and keyed to the base plate.

The plates are then ready for locking on the press in the conventional manner.

### New Britehue Paper Tints

Six new colors have been added to the Britehue paper line by the Allied Paper Corp. The new colors, available in 50<sup>2</sup> and 60<sup>2</sup> weights, are sky blue, mint, ocher, forsythia, beige, and coral.

For information: Allied Paper Corp., 168 N. Michigan Ave., Chicago 1.

The entire operation requires but a few minutes from the curving of the plates to mounting. The use of plates for direct printing eliminates two intermediate printing reproduction processes conventionally used for rotary press plates.

For information: The Perry Printing Process Co., Inc., 110 E. Washington St., Ocala, Fla.

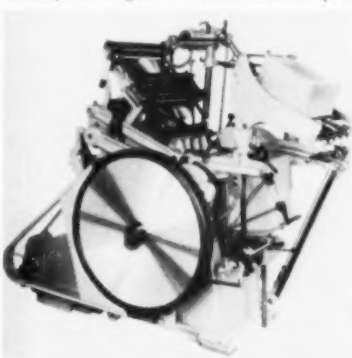
## "D" Series Kluge Press

Brandtjen & Kluge, Inc. has introduced a new "D" Series Kluge automatic press. The frame of the new press is constructed of fabricated, heavy-gauge steel instead of cast iron as in previous models.

The pump of the press has been modified to use 50% larger air valves both on the intake and the exhaust. Two pressure relief valves are now used on the press instead of one as on the "C" Series press.

The company reported that the feeder cam assembly is now an integral part of the press. Instead of four cams, the new cam assembly now consists of only three cams which are made of steel and fastened

Brandtjen & Kluge's "D" Series automatic press



directly to a shaft mounted on sealed ball bearings.

The automatic lowering delivery has been widened on the 10x15-inch press to take an 11x17-inch sheet. It will hold 14 inches of stock. The delivery arms can be positioned to nearly any point on the platen by means of special friction joints, and the height of the arms above the platen is now controlled by means of an adjusting screw on the outside of the press.

The magazine has also been redesigned. A new feature makes it possible to feed such odd sizes and shapes as tags or open die-cut envelopes with a single attachment. Another attachment changes the advancement from the normal  $\frac{1}{8}$  inch to either  $\frac{1}{8}$  inch or  $\frac{3}{8}$  inch for thick stock. Gauge rules are permanently attached to both the magazine and the delivery for fast setup and job changeover. The rules are centered and coordinated with Kluge's Speed-Set tympan sheets.

The throw-off handle has been entirely eliminated, the impression now being controlled by means of a pull knob located with the rest of the controls. The knob also permits sheets to be printed when the machine is being used as an open press.

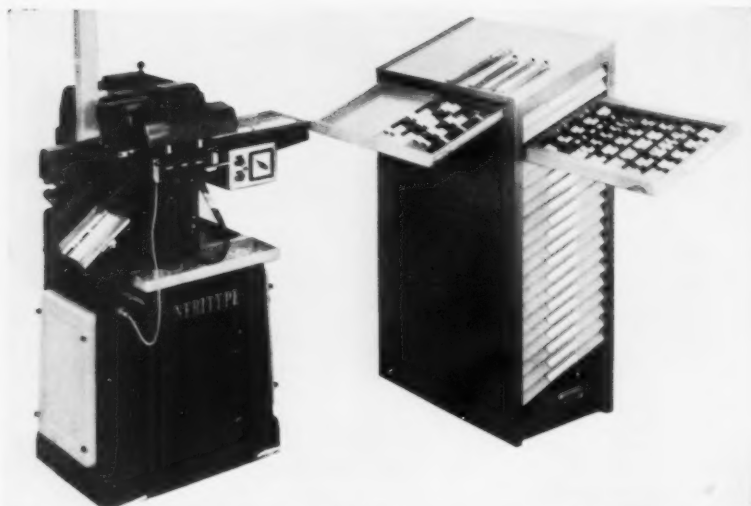
All Kluge automatics now are being set with a squeeze of 0.015 inch between the rollers and the form. Rotation of the ink disk can be controlled indefinitely from 0° to 10° per impression, thus permitting chromatic printing.

For information: Brandtjen & Kluge, Inc., Gaultier St. at Como Ave., St. Paul 3, Minn.

### Colored Magnetic Inks

The California Ink Co. has developed three new magnetic ink colors—red, green, and brown. They do not have the brilliance of conventional colored inks but permit many color combinations when used with colored stocks, the company reported. Ink formulations are suitable for either letterpress or lithography.

For information: California Ink Co., Inc., 545 Sansome St., San Francisco 11



The new Nebitype typesetting machine includes the type caster (left) and matrix cabinet. Not shown in the picture is the typecaster's automatic metal feeder. The new Nebitype machine manufacturers claim increased production capacity for typesetting in 6- to 72-point type in 42 ems length

## Nebitype Typesetting Machine Marketed by Lanston Industries

A new European typesetting machine is being marketed in the United States by Lanston Industries, Inc.

Trade-named "Nebitype," the machine is built by Società Cograf, S.p.A. of Turin, Italy, a firm owned jointly by Lanston and Società Nebiolo, S.p.A., a graphic arts equipment manufacturer.

The Nebitype machine casts display type lines on slugs and has a capacity of 42 ems per cast. Its push-button control enables an operator with little or no mechanical ability to produce display composition, Lanston officials said.

Inherent safety features eliminate all squirts. The machine design incorporates a horizontal casting principle which is said to aid in producing a solidly-cast slug. The electric melting pot and mouthpiece heaters have separate controls. The machine also has a self-contained circulating water system for cooling the mold.

Nebimats are available in a number of type faces from 6-point to 72-point. A matrix manufacturing program includes many European type faces as well as display faces now available on the Monotype.

A variety of composing sticks is available for use on Nebitype. Four composing

sticks permit the use of Roman and italic Nebimats in 42- and 84-em lengths. Other composing sticks will receive matrices designed for competitive linecasting equipment. An offset stick permits the bottom alignment of Nebimats for various type sizes, permitting the combination of 18- and 48-point composition in the same line and allowing as much as 8½ points off center.

*For information:* Lanston Monotype Co., Division of Lanston Industries, Inc., Monotype House, G Street below Erie, Philadelphia 34.

### Central States Develops New Plastic Skid Covers

Plastic skid covers that maintain moisture content in a skid of paper which has been lithographed have been introduced by the Central States Paper & Bag Co., Inc. The plastic skid cover is slipped over the skid of paper and tied at the bottom with draw strings to prevent air circulation. The covers can be used over and over again.

*For information:* Central States Paper & Bag Co., Inc., 342 Madison Ave., New York, N.Y.



Eight individual composing sticks, 42 or 84 ems, are available from the Lanston Monotype Co. to permit roman (shown above) and italic Nebitype composition from Nebimats and Ludlow matrices

## Two Roll-Handling Units Introduced by Champlain

The Champlain Co., Inc. has introduced two high-speed roll-handling units designed for use in conjunction with web-fed, multicolor, flexographic, gravure, offset, and letterpress rotary printing equipment. These turnover type units, called the C-15 (unwind) and C-30 (rewind), can be used where sensitive control of in-feed web tension, rewind web tension and roll hardness is essential.

According to the manufacturer, uninterrupted press operation during roll changes is made possible by automatic splicing and web transfer. The unwind stand features automatic braking for constant control of web let-off, positive splicing, and automatic web-tension control. Web side alignment is accomplished by adjustment at each roll position.

The continuous turnover rewind has an automatic pull unit, adjustable roll-density control for constant, predetermined roll hardness, and automatic transfer of the running web to the alternate roll core. An optical viewing device can be added to permit visual inspection of the printed running web.

*For information:* The Champlain Co., Roseland, N.J.



A 23x28-inch light table complete with accessories has been added to the nuArc Co.'s line

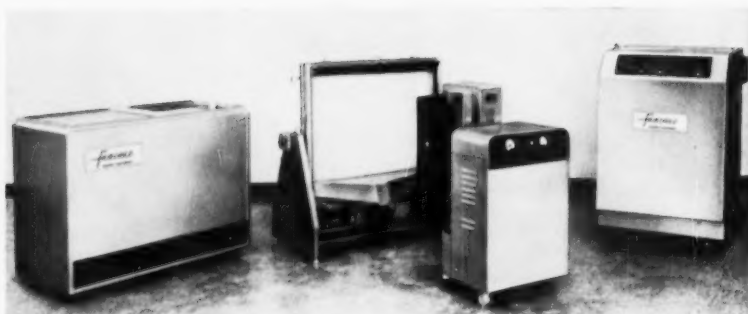
### nuArc Co. Adds LT-23 Light Table and Accessories to Line

The nuArc Co. has added to its line a 23x28-inch light table complete with accessories. The LT-23 has a chromed, machine-steel straight edge on all four sides, a ceramic glass top, a diffused fluorescent light, a silver hammerloid baked enamel finish, and a large steel storage shelf. The table is adjustable.

The table's accessories include a developing top, a dropleaf work table, and a catch-all shelf. The work table and shelf can be used on only one side, if desired.

*For information:* The nuArc Co., Inc., 4110 W. Grand Ave., Chicago 51.





Fairchild's line of equipment for processing all types of Dycril photopolymer printing plates include both flat and curved exposure and washout equipment, plate conditioning cabinets, arc lamps, and collimators, as well as a plug-in type modular control unit for use on the washout units

## Dycril Equipment Line Developed by Fairchild

A complete line of equipment for processing flat, flexible or precurved Dycril photopolymer printing plates has been introduced by the Fairchild Graphic Equipment, Inc. The line includes both flat and rotary exposure and washup equipment, plate conditioning cabinets, arc lamps, and collimators.

One of the features of the new line is the use of plug-in type modular control units on the washout mechanism. These units contain electrical parts which may be removed for servicing by loosening four release screws. The position of the modular control units on the side of the equipment also permits the operator to jog the plate for inspection, the firm reported.

Another feature of the washout units is a utility tray. It is used to hold the clamp magnets, antifoam, and necessary chemicals; special design features also allow it to be used as a drain tray to assist in draining and cleaning the filter.

The flat exposure unit will accept copy up to 30x40 inches. According to the manufacturer, the oversize vacuum frame gives the exposure unit a double use since it may be also used for lithographic plate-making. Two blowers with heat shields provide cooling for it.

The plate conditioning cabinet features multilevel storage racks. This permits storage of both small and large sizes of unexposed Dycril photopolymer printing plates and gives access to both sizes while conserving cabinet space.

For information: Fairchild Graphic Equipment, Inc., Fairchild Drive, Plainview, L.I., N.Y.

## New 1961 Pioneer Platemaker Models Introduced by Photorapid

The Photorapid Corp. has introduced 1961 models of the Pioneer II and Pioneer III platemarkers. Both models have been given a new vacuum system and a redesigned type tray and guide plates.

The company reported that both models now have a one-switch operation on a

single lever control which operates both vacuum motor and drive motor. The Pioneer II-1961 has a 14x17-inch printer surface, while the Pioneer III-1961 takes original copy up to 14x24 inches.

For information: The Photorapid Corp., 142 Oregon St., El Segundo, Calif.

## Calculagraph Computer

A new, automatic elapsed-time computer has been engineered by the Calculagraph Co. Used as an integral component of cost-control systems, the computer automatically computes and simultaneously prints elapsed time, the difference between "start time" and "finish time" of a given operation, the manufacturer claims.

Programmed by the user to deduct automatically non-working intervals such as lunch periods or other authorized breaks, the Calculagraph prints only actual time worked.

When any standard size and shape tabulating or job cards are inserted into the instrument, the date and exact starting time are automatically recorded on the card. At the finish of a given operation or at the end of a shift, the card is again inserted, and the elapsed time or actual working time is printed in hours and tenths, or in hours and minutes. In addition,

The Calculagraph elapsed time computer automatically computes and simultaneously records elapsed time, or the difference between the "start" or "finish" times of a job or operation



tion, the construction of the Calculagraph makes it possible to obtain from four to six legible carbon copies on an individual punch operation, the company reported.

Encased in an aluminum cover, the computer employs a positive jump advance of either 1/10 hour or one minute and provides a positive reading of lapsed time. The over-all dimensions are 8 1/4 x 9 7/8 x 10 1/2 inches. It is powered by an electrically-driven motor that operates on standard ac current.

For information: The Calculagraph Co., 306 Sussex St., Harrison, N.J.

## Seven New Graphic Arts Films by Eastman Kodak

Seven Kodak graphic arts films—all new additions to the Estar base series—have been announced by the Eastman Kodak Co. They are Kodalith Royal Ortho Film, Estar Base; Kodalith Contact Film, Estar Base; Kodalith Ortho Matte Film, Type 3, Estar Base; Kodalith Ortho Film, Type 3, Estar Thick Base; Kodalith Pan Film, Estar Base; Kodak Pan Masking Film, Estar Base, and Kodak Autopositive Film, Estar Base.

Kodalith Royal Ortho Film is used for making halftone images from color separations. The film is on a 0.007-inch support for maximum dimensional stability. Kodalith Contact Film is designed for graphic arts use in the contact room for making contact prints from negatives or positives, facsimile results, and dot-for-dot copies without requiring special darkroom procedures.

Kodalith Ortho Matte Film can be used in producing line or halftone negatives. It has a matte surface on both sides for additions of pencil or ink lines. The film can be used for photolithography, drawing reproduction, and map work. The Kodalith Ortho Film, Type 3, Estar Thick Base has a 0.007-inch polyester support to provide dimensional stability.

Kodalith Pan Film is an improved high-contrast panchromatic emulsion on 0.004-inch polyester support for making accurately-registered direct-screen halftone negatives from color originals. According to the company, it replaces Kodalith Pan on acetate and is approximately five times faster with better dot quality.

Kodak Pan Masking Film is designed for camera-back making of relection color copy. The material is on a 0.007-inch polyester support for maximum dimensional stability and ease of handling. Kodak Autopositive Film is designed to produce a negative from a negative or a positive from a positive with a single exposure and development. This film can be used to make duplicate line or halftone negatives or positives with or without lateral reversal.

For information: The Eastman Kodak Co., Rochester 4, N.Y.

## Santofome Plastic Film Developed by Monsanto

A new flexible plastic film manufactured from styrene foam and priced to be competitive with paper has been announced by the Monsanto Chemical Co.'s plastics division. Called Santofome, the film has the appearance and feel of kid-skin; it is said to be waterproof, sanitary, lightweight, nonabrasive, and grease-resistant, in addition to having good insulating and cushioning properties.

According to Monsanto, Santofome has been accepted for food packages by the Food & Drug Administration. It is available in thicknesses from 0.010 inch to 0.030 inch and in rolls 36 inches wide up to 7,000 feet long.

As a film or laminate, Santofome is suitable for frozen food packages, wrappings and liners for fragile or highly-polished products and components, and for containers where thermal insulation is desirable, the manufacturer reported. It can be used in disposable items such as picnic plates and place mats. When high tear strength is required, Santofome may be bonded to paper or other flexible materials, according to the manufacturer.

Monsanto claims that because of its receptivity to bold embossed effects and the fact that it can be printed by conventional methods, Santofome may be used by the graphic arts industry for greeting cards, announcements, promotional brochures, and counter displays.

*For information:* Monsanto Chemical Co., Plastics Division, Springfield, Mass.

## Koroseal 60 Vinyl Engraving Material Developed by Goodrich

A Koroseal vinyl engraving material that permits higher press speeds, longer plate life, and better ink coverage with less ink has been introduced by the B. F. Goodrich Industrial Products Co. The new product, Koroseal 60, is designed for printing bags of all types, including multi-wall, fabric, and burlap.

The engraving material, which permits press speeds up to 30% faster than those possible with conventional flexible plates, does not distort under printing pressures and therefore does not require slow press operation to let plates recover original shape between impressions, according to Goodrich.

Koroseal's extended plate life results from a special vinyl compound developed at the Goodrich research center. Nothing is added that can cause pitting. The material, available in sheets 36 inches wide and 10 feet long, contains no ingredients which bleed or migrate when used with glycol or oil-based inks, the firm said.

*For information:* The B. F. Goodrich Industrial Products Co., division of B. F. Goodrich Co., Akron, Ohio.

## GALVIN - 9 Point

Composition on the Justowriter is the easiest and fastest method of obtaining justified lines of type for photographic reproduction. A standard typewriter keyboard with electrically powered type bars combined with a light which indicates when justification is possible reduces the work of the operator to a minimum.

Friden has developed new Galvin 9-point type for its Justowriter tape-operated composing machine

## Galvin 9-Point Type

Friden, Inc. has developed a Galvin 9-point type for its Justowriter automatic, tape-operated composing machine. Reproduction proofs and offset duplicator masters can now be prepared in 9-point on the Justowriter.

*For information:* Friden, Inc., 1 Leighton Ave., Rochester 2, N.Y.

## Kenro Incorporates New Lighting System Into Vertical 24 Camera

Kenro Graphics' new Vertical 24 process camera incorporates a special lighting system developed by Kenro in conjunction with General Electric Co. and Natural Lighting Corp. The lighting system, utilizing the basic Kenro principle of four-corner lighting, uses General Electric 500-watt Quartzline lamps, which have a life of approximately 2,000 hours.

*For information:* Kenro Graphics, Inc., Cedar Knolls, N.J.

## Perfalum Plate Backing Sheet

Ads, Inc., a division of CSW Plastic Types, Inc., has developed a new aluminum plate backing sheet. Known as Perfalum, the backing sheet when molded with a specific type of plastic in sheet or

The aluminum plate backing sheet, when molded with a specific type of plastic in sheet or granular powder form, molds, backs up, and makes a Plastalum printing plate for letterpress presses



granular powder form molds, backs up, and makes a Plastalum press plate, the company reported. The plate can be used on flat-bed and rotary letterpress printing equipment.

*For information:* Ads, Inc., P.O. Box 506, Hartford 1, Conn.

## ATF Retnec Technique

A new technique for centering letters and words in filmsetting operations on the ATF Typesetter has been developed by the American Type Founders Co. The Retnec technique is based on the ability of the tape-operated machines to reverse their sequence of instructions by turning over the perforated tape.

Vertical Retnec is used for faster setting of vertical heads in school yearbooks and vertical titles in business forms. To produce the first word, the word is keyboarded in reverse. The tape is flopped and run through the photo unit backwards. Full-line Retnec, or centering, is also used in the production of miniature paste-on address labels.

One of the features of Retnec is the ability to set several columns of centered matter simultaneously, rather than column-by-column, the firm reported. This is made possible by the use of tabular stops on the keyboard unit of the ATF Typesetter. Several other forms of centering have also been developed in order to speed filmsetting operations on the machine, according to ATF.

*For information:* American Type Founders Co., 200 Elmora Ave., Elizabeth, N.J.

## Northwest Watermarked Papers

A new line of No. 1 writing papers, including watermarked, mimeo, duplicator, and ledger bonds, has been introduced by the Northwest Paper Co. Featuring a newly-designed true watermark and improved standards, the line includes bond in 13 new colors in addition to white. All four grades are available in a variety of stock sizes and weights.

*For information:* The Northwest Paper Co., 20 N. Wacker Drive, Chicago 6.

**Kodak**  
TRADE MARK

# Kodak announces 2 important new emulsions for the graphic arts

Both on Estar Base

**KODALITH CONTACT FILM (ESTAR BASE)** is the new film that lets you operate your contact room in near roomlight for easy registering.

It's blue sensitive. Permits easier-to-work-under yellow safelights. No need for blue-filtered light when exposing.

This new film is easier and cheaper to process, too, because of its high safelight tolerance. You can use less expensive single-solution Kodak D-11 Developer, which has longest tray life. It will give you optimum results.

Kodalith Contact Film is high contrast, lets you obtain precise dot-for-dot reproduction over a wide range of exposures and development. Lets you produce excellent tints from a master screen tint. And this film can be dot etched using standard solutions. What's more, dots stay hard.

Your Kodak Technical Representative will demonstrate if you ask him to. But try this new contact film soon.

**KODALITH ROYAL ORTHO FILM (ESTAR BASE)** is a new fast emulsion for color work—halftone negatives and positives.

Its big news is in its speed and the dots you can produce with it. This film is four to five times faster than Kodalith Ortho Type 3, yet has the same wide development latitude.

Dots you'll get with this film are hard—hard all the way through. Dots that can be etched drastically to a pinpoint without graying out. No other film we know of will take dot etching like this one will.

And working Royal Ortho through the repeated wetting and drying of dot etching gives you no register problems. Its 7-mil Estar Base holds its size.

Use it where only premium quality will give you the results you want, where only the very best will do. Your Kodak dealer has it now (also available on plates).

**ESTAR BASE:** Kodak's own polyester support—size-holding, flat-lying, flexible, optically clear, kink-resistant—with built-in anti-Newton-ring properties. Moisture-resistant, rapid drying Estar Base will not be affected by the repeated wetting and drying of dot etching. Your Kodak dealer now has all the films pictured. Use them when you want performance to live up to your expectations.



Graphic Reproduction Sales Division > **EASTMAN KODAK COMPANY**, Rochester 4, N. Y.



Dremel Moto-Tool routs out blemishes, high spots on letterpress and rubber printing plates

#### Dremel Moto-Tool Developed For Small Routing Jobs

The Dremel Manufacturing Co. has introduced a new lightweight tool for small routing jobs on printing plates. Called the Dremel Moto-Tool, it routs out blemishes, high spots, etc. on letterpress plates. Similar corrections can also be made on rubber plates. According to the manufacturer, the 13-ounce unit is held in the hand like a pencil, enabling the operator to remove undesired metal quickly and accurately.

For information: The Dremel Manufacturing Co., Racine, Wis.

#### Sinclair & Valentine Announces Magnetic Inks in Three Colors

Magnetic inks in color as well as black are now available from the Sinclair and Valentine Co. The new colors are green, brown, and maroon.

The magnetic inks in color were developed in the S&V laboratories for printing according to magnetic ink character recognition specifications. The new inks are available for both the letterpress and the offset printing processes.

For information: Sinclair & Valentine Co., 611 W. 129th St., New York 27.

#### ColorTran Converter

A new ColorTran converter, designed for copyboards up to 28 inches high, retaining features of larger units, has been introduced by the Natural Lighting Corp. Specifications include an integral relay, 110-v. ac input, Kelvin meter, timer cord, and the ColorTran "glow" feature, previously available only in larger models, the company reported. Capacity is eight 150-watt lamps.

For information: The Natural Lighting Corp., 630 S. Flower St., Burbank, Calif.

## Verilux Lighting Unit From Wheeler-Fullerton

For the first time in the history of artificial light, a constant balanced approach to a duplicate of several types of "North light" has been achieved, according to the manufacturer. Verilux, a product of Wheeler-Fullerton Lighting division of the Franklin Research and Development Corp., is the result of nearly a decade of research and experimentation by lighting engineers and color consultants.

Verilux consists of eight specially-designed and colored 40-watt fluorescent tubular lamps which combine spectral values. The correctness of the light source has been verified by the most critical users: printers, retouchers, engravers, lithographers, etc., the company claims.

One of the main advantages of the new light is that it permits broader use of highly skilled labor. In many printing plants and artists' and designers' studios, critical color work is seriously hampered on dark or cloudy days, and is almost impossible at night, the firm reported. With a Verilux unit, work may continue as long as necessary.

The unit draws 320 watts of 110-volt, 60-cycle ac current and can be adapted to other voltages and cycles.

For information: The Wheeler-Fullerton Lighting Division, Franklin Research and Development Corp., 275 Congress, Boston.

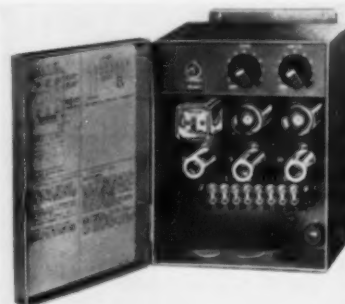
#### Standard Electronic Counter Batches in Quantities up to 100

A fully-electronic predetermining counter, the Tally-Count 242, capable of batching in quantities up to 100, is being

manufactured by the Standard Instrument Corp. It has all the advantages of electronic counting—high speeds, non-moving parts, and instantaneous reset to zero at the completion of each batch.

Designed for automatic control of industrial processes, Tally-Count 242 actuates equipment at any pre-set count from two to 100 at speeds up to 1,000 operations per minute, the firm reported. Tally-Count can be started by micro-switch, magnetic switch, toggle switch, or relay.

For information: The Standard Instrument Corp., 657 Broadway, New York 12.



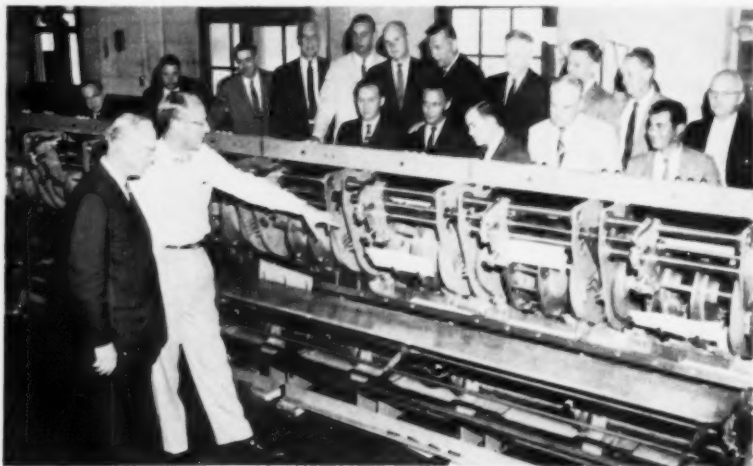
Actuation on Standard's Tally-Count 242 is by microswitch, magnetic switch, toggle switch, relay

#### Two-Step Wash-Up for Litho Plates Introduced by Rycoline

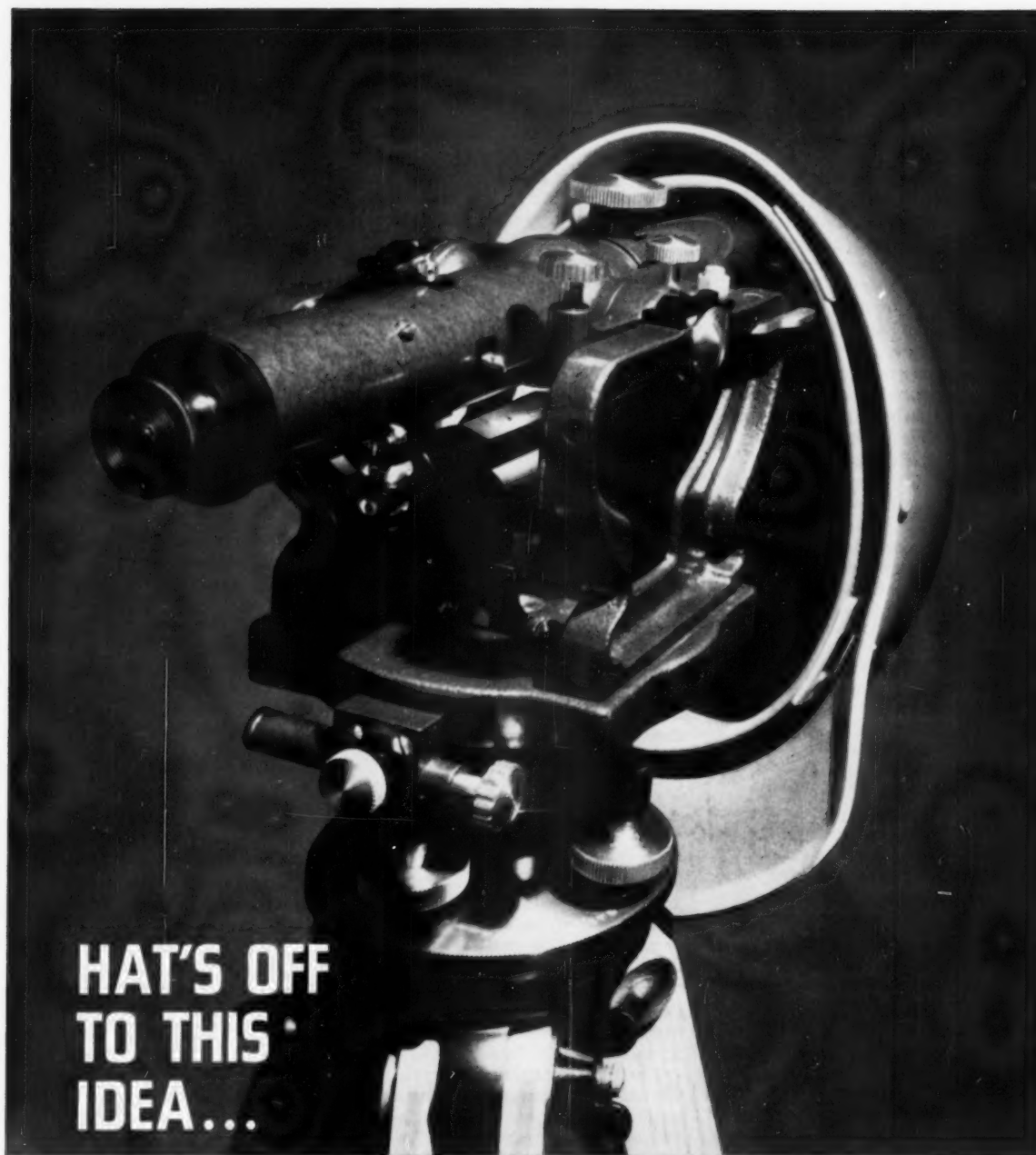
The Rycoline Solvent Co. has developed a two-step wash-up for lithographic presses. According to the manufacturer, the solvent helps to revitalize glazed rubber and composition rollers. The solvents are reported to be nontoxic and relatively odor-free.

For information: The Rycoline Solvent Co., 3711 S. California Ave., Chicago 32.

Watching Owen Gore, vice-president of engineering for the Dexter Co., a division of Miehle-Goss-Dexter, Inc., Chicago, explain a key point about the new Dexter planetary gatherer to A. E. Peckman, vice-president, at a recent sales meeting held at the firm's Pearl River, N.Y., plant are (l. to r.), S. R. Larrabee; J. E. Doyle; M. S. Burroughs, vice-president and Eastern district manager; C. E. Carlson; F. I. Walsh, president; C. Wall; R. Weinstock; A. F. Bekassy; T. Redstone; G. Bowden; J. D. Pickering; P. deFlorez, the deFlorez Co.; W. S. Werneke; J. Bellanca; N. R. Sheeley, vice-president of manufacturing. Details on the gatherer will appear in a future issue of *Printer and Lithographer*.







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More paper and envelopes will be printed in the next ten years than ever before in history! You can get your share of this profitable business when you ask for the envelope order, too. Your U. S. E. Paper Merchant is ready to help you—with U. S. E. sales aids and samples.

**United States Envelope Company**

General Offices • Springfield 2, Massachusetts

*Helping Printers sell more envelopes profitably to more users*



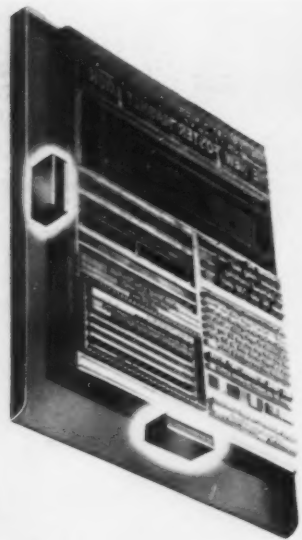
## R.30 Trichrome Plate Introduced by Ilford

The R.30 Trichrome plate introduced by Ilford, Inc. is designed to furnish a balanced set of color separation negatives.

According to the company, equal development produces red, green, and blue filter negatives with identical gamma values. This balance is maintained throughout a wide range of development times and dilutions by adjusting the development time, thus setting the contrast through one filter. Using the same development time for the other filters insures a matched set of separation negatives.

Trichrome emulsion gives maximum speed at moderately long exposure times common to color separation work, Ilford pointed out. Development range of R.30 plates is said to allow gamma values high enough for masked transparencies or reflection copy and low enough for unmasked transparencies. Gamma values from 2.0 to 0.6 are obtainable by adjusting development times and dilutions.

For information: Ilford, Inc., 37 W. 65th St., New York 23.



Magnet Lock is strong enough to hold a full-page newspaper form for 100 reproduction proofs

### Foster Magnet Lock

A Magnet Lock for holding hand- or machine-set type forms securely in galleys has been introduced by the Foster Manufacturing Co. The magnet is powerful enough to hold a full-page newspaper form for over 100 reproduction proofs, the company reported.

For information: Foster Manufacturing Co., 140 N. 13th St., Philadelphia 7.

### Mosstype Plate Spray

A new surface coating for rubber plates that makes fine type, reverses, and screens print cleaner has been introduced by the

Mosstype Corp. Called Platekote, the coating is said to reduce the normal tendency of halftones and other subject matter to fill in during printing.

Platekote is packaged in a 20-ounce pushbutton can, designed for use at the press. It is sprayed on plates prior to starting the press run. According to Mosstype, the spray is effective on both natural and synthetic rubber plates, and with all kinds of flexographic inks.

For information: The Mosstype Corp., 150 Franklin Turnpike, Waldwick, N.J.

## Vacuum Camera Back

The M. P. Goodkin Co. has announced a new vacuum back for the Goodkin Vertical 18-inch, Vertical 24-inch, Transfer-Mate, and Model A cameras. The back, with its pump and motor, is designed for darkroom use with the negative and paper materials of Gevacopy, Ektalith, and other matrix-transfer processes. According to the manufacturer, the vacuum holds any graphic arts material flat, regardless of its tendency to curl.

Borders of various film sizes are indicated by lines drawn on a special non-warp Plexiglass of optimum thickness. Vacuum holes are drilled along these lines. The number of holes is doubled at the corners of the rectangles formed by these lines to assure extra-strong vacuum at these points, Goodkin company officials pointed out.

For information: The M. P. Goodkin Co., 112 Arlington St., Newark 2, N.J.

### Para-Paque Overlay Sheets

A new adhesive-backed, transparent, dimensionally-stable film, used as an overlay and opaquing medium, has been introduced by Para-Tone, Inc. Known as Para-Paque, it can be used by photoengravers, artists, draftsmen, etc., for masking, blocking, or opaquing in the preparation of negatives and positives, artwork, and blueprints, according to Para-Tone.

Para-Paque is a light-safe, deep red film that blocks the passage of light up to 15 times normal exposure. It is adhesive-backed with heat resistance Blu-Zip and will withstand temperatures up to 250°F, according to the manufacturer.

For information: Para-Tone, Inc., 512 W. Burlington Ave., La Grange, Ill.

### Film-Based Vari-Typer Ribbon

The application of a plastic solvent ink formula to a polyester film base ribbon has been announced by the Columbia Ribbon and Carbon Manufacturing Co., Inc. The ribbon was developed for Vari-Type equipment. The company said that the new product, called the SF-50, bonds an image to the paper which will not rub off, smear, or distort.

For information: Columbia Ribbon and Carbon Manufacturing Co., Inc., Glen Cove, N.Y.



Double-Header stapling machine operates on 110 ac and features a patented solenoid drive

## Double-Header Stapler

A two-headed, automatic stapler has been introduced by the Staplex Co. Known as the Double-Header, the double stapling machine, operating on 110 v. ac, features a patented solenoid drive.

The company reported that the machine will staple as quickly as work is fed to it. Available in a gray finish, it uses standard type staples. The stapler, which can be used for both top and side stapling, is adjustable for center distances from 2¼ to 6½ inches between staples and for depths from ¼ to three inches.

For information: The Staplex Co., Automatic Stapler Division, 777 Fifth Ave., Brooklyn 32.

### Web Tension Control Unit

A new oscillating unwind and rewind unit has been developed by the Web Controls Corp. According to the manufacturer, different sized units are capable of handling webs from four to 84 inches in width. The units are applicable in the control of webs in paper, plastic, converting, and textile industries.

The unwind or rewind units may be equipped with automatic edge guiding, automatic centering of web, automatic recording of width, slitting attachments, measuring and counting devices, etc.

For information: Web Controls Corp., 318 Briarcliffe Rd., West Englewood, N.J.

### Two New Dycril Plates

The E. I. du Pont de Nemours & Co. has introduced two new types of Dycril plates for use as wrap-around letterpress plates on rotary presses. Known as Types 25 and 30, the plates have a relief thickness of 0.012 inch.

For information: The E. I. du Pont de Nemours & Co., Wilmington, Del.

### Unbreakable Graduated Measure

Leedal, Inc. has added a 64-ounce stainless steel graduated measure to its line of unbreakable utensils. The measure has graduations on the inside in both ounces and cubic centimeters.

For information: Leedal, Inc., 2929 S. Halsted St., Chicago 8.

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as a...

The sheet with the  
amazing **white** brilliance  
is lastingly fresh ...  
lastingly **bright**.

**RISING WINSTED GLO-BRITE**

Pure, bright, **BRIGHT** white ...  
Rising Winsted Glo-Brite Vellum,  
Bristol, Text and Cover is  
"fine paper at its best."

**RISING WINSTED GLO-BRITE**

white  
as the...

see  
the  
difference!

We've made it easy for you to compare the uniformity, texture and brightness of this Rising Winsted Glo-Brite sheet with any other bright white paper.

## **RISING WINSTED GLO-BRITE**

is the ideal sheet for reproducing sparkling detail in halftones... sharp, clear definition in type areas... crisp overall **aliveness**... by steel engraving, offset, gravure, letterpress, thermographic, photo gelatin and copper plate processes... and as you also see, perfect for embossing. In addition to its outstanding printing qualities, this warm white paper affords good opacity, superior folding properties and excellent bulk-for-weight.

*Available Through Your Paper Merchant  
in the Following Sheet Sizes and Weights:*

### **Vellum Finish**

Sub. Basis 17 x 22	24	28	32	36	40
22 x 34	96M	112M	128M	144M	160M
Text Basis 25 x 38	60	70	80		
23 x 29		84M	98M	112M	
23 x 35		102M	118M	—	
25 x 38		120M	140M	160M	
35 x 45		198M	232M	—	
38 x 50		—	280M	—	

Cover Basis 20 x 26	50	65	80		
20 x 26		100M	130M	160M	
23 x 35		155M	201M	248M	
26 x 40		200M	260M	320M	
35 x 46		310M	402M	496M	

Bristol Basis 22 x 34	2/56	3/56	2/64	3/64	
22 x 34		224M	336M	256M	384M
Bristol Basis 22½ x 28½	2/50	2/60	2/70		
22½ x 28½		200M	240M	280M	

### **Thin Plate Finish**

Bristol Basis 22½ x 28½	165M	(2/82½)
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### **Plate, Medium Plate, Calender Plate, Calender Medium Plate, Linen Finishes**

Bristol Basis 22½ x 28½	200M	(2/50)
22½ x 28½	240M	(2/60)

Second Figure Denotes Grain Direction  
(Send for Price and Line Data)

Official converters of Winsted Glo-Brite: **The William-house, Inc.** for Envelopes, Weddings and Announcements; and **Ideal Cards, Inc.** and **Otten Bros. Co., Inc.** for Cut Cards. Samples illustrating the fine work of each of these houses will be sent on request.

Write for Rising's New Winsted Glo-Brite Sample Book

**RISING PAPER COMPANY, HOUSATONIC, MASS.**



*This is printed on Rising Winsted Glo-Brite 80 lb. Cover*

*This is printed on  
Rising Winsted  
Glo-Brite  
80 lb. Cover*



## **RISING WINSTED GLO-BRITE**

is the ideal sheet for reproducing sparkling detail in halftones... sharp, clear definition in type areas... crisp overall **aliveness**... by steel engraving, offset, gravure, letterpress, thermographic, photo gelatin and copper plate processes... and as you also see, perfect for embossing. In addition to its outstanding printing qualities, this warm white paper affords good opacity, superior folding properties and excellent bulk-for-weight.

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Write for Rising's New Winsted Glo-Brite Sample Book

**RISING PAPER COMPANY, HOUSATONIC, MASS.**



## SALESMEN'S CLINIC

### Avoid Misspelling Buyer's Name

By John M. Trytten

At recent count, I have accumulated 42 misspellings of my name, in addition to the one correct one.

Add to that about 15 mispronunciations over the phone, and you will see I have the makings of a dandy little problem. Admittedly, it's my name (an odd one, at that) and my problem. It's also a springboard into a discussion of any man's most precious possession—his name.

The above statistics are quoted because, for the most part, these misspellings of my name come on mail sent to me by people who are selling me something . . . or wish they were . . . or wish they could.

Now I'm too canny a guy to pass up a bargain just because someone misspells or mispronounces my name. But, nevertheless, I confess to a little twinge every time I add a new variation to the list.

Look at it this way: all of us, including salesmen, have little imperfections about us that, try as we may, are never eliminated. These little things—peculiar mannerisms, sloppy dress, eye-glass twiddling, etc.—are part of the picture the buyer has of you. So why should you add the mishandling of the buyer's own name to the list, especially when it is so unnecessary?

This business of getting names right and remembering them is so simple and straightforward that I have always been amazed at the number of \$5 books and \$25 memory courses sold on the subject.

Here is how to get names *right* and how to remember them in three easy steps:

1. Be *interested* in the person you meet.
2. Be *interested* in his name.
3. Get his name *right* the first time you meet him.

In all of the lectures, courses, and books on remembering names, I have only once been told to be *interested* in the person I meet. Yet, this is the most fundamental rule of all. If you can genuinely put this rule into practice, the other two rules will naturally follow.

Be *interested* in the man you meet. He may be your next customer. He may be helping to feed and clothe your children

some day with the orders he gives you. He may not be a buyer, but he may influence decisions of those who do buy.

Even if you can't make a dime off him, there is something about his makeup, his mind, his personality you can profit personally from—even if only to make up your mind *not* to be like him.

Remember, Will Rogers said, "I never met a man I didn't like." Who are we to argue the point?

To be interested in the man you meet means engaging him in conversation as permitted by the nature of your meeting. You show your interest in him by asking him about himself, his job, his family, his hobbies. Not nosily, but pleasantly, and with sincere interest. You will be amazed at how quickly he will warm up to the task of talking about himself.

You will ask him about his name. I have never met a man who didn't enjoy

discussing his name. You see, a man's name is one possession that is absolutely his own. Even if it's Jones, he obtained it through inheritance.

If it's J. P. Jones, it's a safe bet he's John Paul. What's more, if he is descended from the original of the same name, he'll tell you all about it. On the other hand, if he's not related, I'll bet you he will explain that, too, in the same detail.

Many a man will tell you he doesn't like his name. By all means agree, but not too heartily, because he doesn't mean it. True, he may have a given name he considers sissified or awkward, but all this means to you is that he has a nickname he does like. It's an easy way to get on a nickname basis with him, so go after it.

Whatever you do, get his name right—right away. If you don't get the name right the first time, you will find it harder to do it the second time around. What you are after is first name, middle initial, and last name. Don't settle for less.


If you are introduced in a meeting, a restaurant, or even a taxicab, *repeat his name as you shake hands*. If his name is mumbled or neglected, ask him for it, clearly and with interest.

Whenever you are at all unsure of the spelling, ask for this, too. Do it clearly, forthrightly; it's nothing to be ashamed of. Then, at the earliest opportunity, *write it all down*. If your memory is unusually bad, do it right in front of him. He'll be flattered at your display of interest. And, write it so you can read it later.

Now, here's a promise: Follow these three rules, make them part of your everyday working habits, and you will gain a reputation as that chap that *never forgets a name*.

### A Business Reply Card You Can Use . . .

This business reply card was inserted by the E. F. Schmidt Co. of Milwaukee in its regular mailing of small booklet to customers and prospects. Original colors were light blue and black. Any printer or lithographer can assure inquiries by the use of a card like this in his direct mail campaigns



**I WOULD LIKE TO KNOW  
WHAT YOU CAN DO FOR US  
IN PRODUCING  
THE KIND OF LITHOGRAPHY  
OR LETTERPRESS PRINTING  
THAT GETS RESULTS.**

☐ Contact me for an appointment.

☐ Come any time soon.

name \_\_\_\_\_

company \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ zone \_\_\_\_\_

state \_\_\_\_\_

## MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

### LPNA Bank Stationers Fall Meeting Oct. 20-21

The Bank Stationers Section of the Lithographers and Printers National Association has scheduled its fall meeting for Oct. 20-21 at the Warwick Hotel in New York City. Edward A. Robinson, general manager of the J. C. Hall Co., Pawtucket, R.I., is section chairman.

The program for the two-day meeting, which will embrace many areas of bank automation, is now being formulated. The meeting will be closed, but open to those guests members desire to invite.

The Printers' Advisory Committee will discuss paper and paper specifications as one of its main topics at its next meeting prior to the fall meeting of the section, at which committee members will render a progress report.

Section officers recently announced that 300 printers throughout the country have expanded their facilities for encoding checks and deposit slips in magnetic ink.

Release of a new booklet by the American Bankers Association on check standardization will be made this month. The development of encoding by magnetic ink has revolutionized the check printing industry, setting new and higher standards for men and machines.

## 1,000 Craftsmen Elect R. M. Edgar President at Atlanta Convention

Robert M. Edgar, a partner in the Neyhardt Printing Co., Pittsburgh, is the new president of the International Association of Printing House Craftsmen. He was elected at the 41st annual convention of the organization in Atlanta, Aug. 7-10. He had been serving as vice-president.

More than a thousand Craftsmen, their wives, and children, were registered for the Atlanta convention.

New vice-president is Michael Imperial of St. Louis, formerly a member of the board of governors. Harry M. Faunce of Boston succeeded Mark Carrothers of Dallas as treasurer; Mr. Carrothers had served for the past five years in that post. Pearl E. Oldt of Cincinnati was renamed executive secretary.

Newly-elected governors include Paul O. Giesey, chairman of the board of Adcrafters, Inc., Portland, Ore.; Robert B. Faerber, vice-president of the Alabama Engraving Co., Birmingham, and Alan S. Holliday, president of Craftsmen Press, Kutztown, Pa., division of Hughes Corp.

Chicago was selected as the annual convention site for 1961; Pittsburgh was named for 1962 and Montreal for 1963. Boston submitted a bid for 1964 and Cleveland for 1965.

The Los Angeles and Columbus clubs won first place in their respective divisions of the local club bulletin contests. New York and Chicago won top honors

in the membership contest. The Atlanta, Charlotte, and Toronto clubs won the three top awards in the *Share Your Knowledge Review* cover contest.

A. E. (Gus) Giegengack received "The Outstanding International Craftsman award, a Benjamin Franklin plaque, from THE INLAND AND AMERICAN PRINTER AND LITHOGRAPHER (see page 104), which has presented the citation annually since 1949.

As the new president, Mr. Edgar named Paul Giesey as chairman of the workshops committee and Gilbert LaVesser of Milwaukee as chairman of the club management committee. Most other chairmen were renamed for next year.

The association's advisory council, headed by Past President J. Homer Winkler of Battelle Memorial Institute, Columbus, Ohio, reported on several matters for board study and consideration, including a recommendation to purchase a building in Cincinnati for headquarters offices.

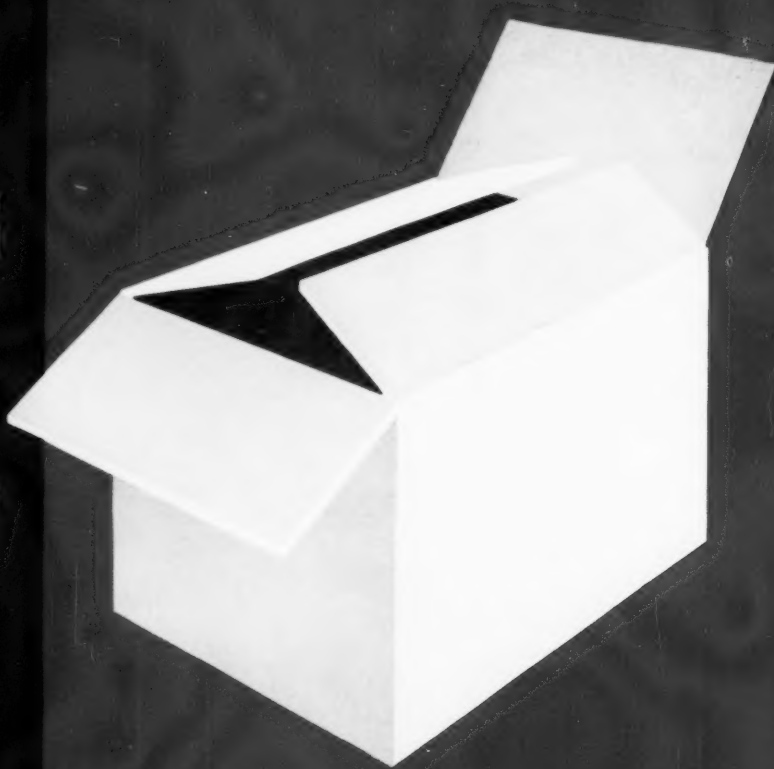
The Atlanta convention was officially opened on Sunday evening, Aug. 7, with George Armstrong, president of Atlanta Craftsmen, presiding. International officers and Atlanta convention chairmen were introduced. Principal speaker was Lewis F. Gordon, Atlanta banking and business consultant.

After a business session Monday morning, delegates heard the convention key-

NEW OFFICERS OF THE INTERNATIONAL ASS'N OF PRINTING HOUSE CRAFTSMEN: Front row, left to right: Michael Imperial, St. Louis, vice-president; Robert M. Edgar, Pittsburgh, president; Harry M. Faunce, Boston, treasurer; Thomas L. Cooper, Atlanta, past president, and Pearl E. Oldt, Cincinnati, executive secretary. Back row: Alan S. Holliday, Kutztown, Pa., new member of board of governors; Paul O. Giesey, Portland, Ore., new governor; Robert B. Faerber, Birmingham, Ala., new governor; Roy Gurney, Toronto, governor; Robert M. Ritterband, West Los Angeles, governor, and Harold E. Sanger, Chicago, governor. The 1961 convention will be held Aug. 6-10 in Chicago



# WHAT'S IN THE BOX?



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Materials and methods  
for better printing from  
resilient plates

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note speaker, Arthur L. Harris, vice-president of the Mead Corp. Then followed a presentation, "The Future Is Now," with Alan Holliday, chairman of the association's technical commission, presiding. Subjects included talks on the photomodification camera, photopolymer printing plates, Brightype, and the wrap-around press.

Kenneth Nesbitt, chairman of the club management committee, presided at the club management luncheon Monday noon when awards were presented to winners in various association contests. Main speaker was Harry Stuhldreher, now assistant to the vice-president of the U. S. Steel Corp., who spoke on his career as a football player and coach.

Concurrent clinics on letterpress, offset, supervisory techniques, duplicate printing plates, art and typography, packaging printing, and finishing occupied delegates during the remainder of the afternoon. Small equipment demonstrations were presented late in the day in the hotel's exhibition hall.

Another short business meeting was held Tuesday morning and was followed by another series of clinics on the same subjects as those discussed Monday afternoon. Delegates spent the afternoon playing golf, swimming, and engaging in other activities at the Standard Town and Country Club. The "Theatre Under the Stars" presentation of a pre-Broadway showing of "Tom Sawyer" Tuesday evening was halted because of rain. The caucus for nomination of International officers and governors was held at midnight Tuesday. Henry Schneider, chairman of the nominating committee, presided.

Final business session, at which officers were elected, was held Wednesday morning. Convention sites for future meetings were selected or discussed. Another round of discussions on the convention theme subjects took up the rest of the morning.

William H. Evans, International Printing Week chairman, presided at the annual Printing Week luncheon and presented the main address. Awards for the winning 1961 Printing Week poster and stamp were handed out to representative delegates (See *PRINTER AND LITHOGRAPHER* for July, page 56).

The association's annual ball was presented Wednesday night to close the 1960 convention.

#### Rutherford, Rumford Join Forces

Rutherford Press, Rutherford, N.J., has become a division of Rumford Printing Co., Concord, N.H., and is continuing operations, including publication printing for Medical Economics, Inc. Plans call for transferring publication work to Rumford's high-speed rotary presses later this year. Norman Ohr continues as Rutherford general superintendent, and no changes have been made among department heads and foreman.



A. E. Giegengack (right), former U. S. Public Printer and International Craftsman's president, receives 1960 Benjamin Franklin plaque from Wayne V. Harsha, IAPL editor

## 1960 Outstanding Craftsman Award to A. E. Giegengack

A. E. (Gus) Giegengack, United States Public Printer from 1934 to 1948 and president of the International Association of Printing House Craftsmen from 1929 to 1931, has been awarded the Benjamin Franklin plaque as "The Outstanding International Craftsman of 1960." The plaque was presented to Mr. Giegengack by Wayne V. Harsha, editor of *THE INLAND AND AMERICAN PRINTER AND LITHOGRAPHER*, at the annual convention of the International Association of Printing House Craftsmen in Atlanta, Aug. 7-10. The award has been made annually since 1949 by *PRINTER AND LITHOGRAPHER* and its forerunner, *THE INLAND PRINTER*.

Born in New York City, April 19, 1890, Mr. Giegengack completed his schooling at St. Francis College and went to work in 1909 in the composing room of the old *New York Commercial*. By the time he was 25, he was foreman of a composing room employing approximately 300 persons. He entered the Army in 1917, became regimental sergeant major, and was made mechanical superintendent of the AEF newspaper, *Stars and Stripes*. He returned to New York after the war and worked for a year at the noted DeVinne Press; later he bought an interest in and eventually became full owner of the Burkhardt Linotyping Co. in New York City.

Mr. Giegengack organized and managed the Fourth Graphic Arts Exposition in New York City in 1927, the Fifth Graphic Arts Exposition in 1939, the Sixth Graphic Arts Exposition in 1950, and the 1959 show in New York last year. He is manager of the PIA exhibition in Washington, Oct. 24-27.

Mr. Giegengack is perhaps best known over the years for his career as Public Printer of the United States, starting with his appointment on July 2, 1934, by President Roosevelt and terminating with his resignation on March 15, 1948, under President Truman. This is the longest period of time ever served by any Public Printer. On June 24, 1947, President Truman awarded him the Certificate of Merit for "outstanding fidelity and meritorious conduct during World War II."

Of all the graphic arts organizations which he has served, Mr. Giegengack is probably most interested in, and still active in, the International Association of Printing House Craftsmen, of which he was president for two terms, 1929-

(Concluded on page 129)



## Web Offset Problems Are Explored at NYC Meeting

Ways and means of solving some of the problems involved in web offset operations were explored by representatives of



Paul H. Lyle  
Web Offset V-P

web offset printing companies, equipment manufacturers, suppliers, and the Lithographic Technical Foundation at a July meeting in New York City. Paul Lyle, executive vice-president of the Western Printing and Lithographing Co.

and vice-president of the Web Offset Section of Printing Industry of America, was chairman.

Since then, LTF has been assigned to conduct research aimed at finding the answer to the problem of radically reducing the tack relationship of paper, ink, and blanket. Results of this analysis, including recommended procedures and cost for solving this problem, will be reported at an Oct. 25 meeting in Washington, D.C.

In addition to this service LTF has launched a program for developing materials for use in web offset operation training programs. Funds for this purpose were provided by Harris-Cottrell Co., George Hantscho Co., R. Hoe & Co., Frederick H. Levey Co., Inc., Miller Printing Machinery Co., B. Offen & Co., American Type Founders Co., Inc., Michle-Goss-Dexter, Inc., and the Web Offset Section of PIA.

## LTF Gains 147 Members, May Hit 1,000 This Month

The Lithographic Technical Foundation gained 129 annual and 18 sustaining members during the 12-month period ending July 20.

On that day William H. Webber, executive director, sent to supplier members a message noting that total company membership was rising close to the 1,000 mark. He forecast September or October as the time when this level would be reached.

In his message he reported the public relations and the membership committees' suggestion that supplier members might capitalize on this achievement, for their own as well as LTF's benefit, by publicizing it in their trade journal advertising.

He pointed out that LTF is "a successful example of suppliers and plants joining financial and technical forces for improving their industry. This has been done not only in this country and Canada, but on an international scale. We have 21 members in Australia, 30 in England, eight in Japan, five in Switzerland, and others in

most countries of the free world. Stock markets put premium values on companies spending substantial sums for research and education. Census figures showing a 49% increase in lithography during the five years ending with 1958 prove that graphic arts research also pays off."

## PIA Affiliated Managers Plan Safety Discussion on Oct. 19

Bernard J. Taymans, general manager of Printing Industry of America, has invited managers of affiliated associations to attend an open forum at Chicago's Conrad Hilton Hotel on Oct. 19, second day of the National Safety Council's 48th annual

convention. He will lead discussion of what managers can do to promote safety in printing industry plants.

Plans for the council's Printing and Publishing Section session call for Walter R. Smith, personnel manager of R. R. Donnelly and Sons, Old Saybrook, Conn., and Stanley L. Juroff, safety coordinator for the *New York Times*, to serve as discussion leaders.

## Label Manufacturers to Meet Oct. 17

The Label Manufacturers Division of the Lithographers and Printers National Association will meet Oct. 17-19 at the Edgewater Beach Hotel in Chicago.

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## OXY-DRY INK OFFSET PREVENTER®

### ELECTRONIC DISPERSAL DRY POWDER SPRAYER

- **Operates Automatically**—completely covers entire width of sheet or web with even, fine coat of dry starch powder.
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- **Removes Static Electricity**—provides perfect, jam-free delivery jogging and subsequent binding and finishing production.
- **Most Efficient, Costs Less**—uses least powder and by far less time and effort to operate and maintain.
- **No comparison**—there is no other method of ink offset prevention to compare with OXY-DRY...it is the best!



We are not afraid of price—send us the Press Model Number, Maximum Sheet or Web size and LET US DETAIL YOU fully by mail. Our sales-engineers will gladly be there too, if you want a head-to-head, barrel-head deal done! Do it, don't delay profits!

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# American Photoengravers Assn. to Meet in Buffalo

The American Photoengravers Association will hold its 64th Annual Convention and Machinery Exhibition Oct. 10-12 at the Statler Hilton Hotel in Buffalo, N.Y.

Arthur B. Langlie, president of the McCall Corp., New York City, will start off the convention on Monday, Oct. 10, with an address entitled "The Printed Word—Its Values for Today and Tomorrow." Mr. Langlie is expected to stress the importance of print in advertising, the basic theme of the first-day session.

Pointing out not only the importance of printing, but of quality in printed reproduction will be Henry Hotz, Jr., assistant to the manufacturing superintendent in charge of quality control at the Curtis Publishing Co., Philadelphia, and John G. Meehla, assistant manager of the engraving division at Curtis. In the last talk of the session G. D. Crain, Jr. of Advertising Publications, Inc., Chicago, will urge advertising men themselves to give active support to advertising.

The association will elect new officers and executive committee members on Oct. 11. Sessions that day will deal mainly with technical aspects of photoengraving. Ford P. Ray of Gevaert Co. of America, Inc., New York City, will describe Multimask, a new masking method, and Donald R. Spear of Eastman Kodak Co., Rochester, N.Y., will discuss photo derivatives.

Joseph Chanko, general manager of Condé Nast Press, Greenwich, Conn., will review and discuss progress in photoengraving, and John McMaster of Eastman Kodak Co. is scheduled to describe the modern masking methods required for today's copy.

The morning session will end with a panel discussion of wrap-around plates and printing, entitled "Our First Year in the Field With Wrap-Around." Panel members will be Charles E. Wortman, the moderator, and Charles C. Harris, both of



E. Bartlett Brooks  
President



Frank J. Schreiber  
Executive Secretary

the Harris-Seybold Co., Cleveland, a division of Harris-Intertype Corp., and E. W. Thomas, vice-president of Speaker-Hines & Thomas, Inc., Lansing, Mich.

Afternoon sessions will include a talk by Wilfrid T. Connell, president of the International Photoengravers Union of North America, entitled "The Wheel Horse." Progress in photoengraving research will be detailed by Dr. Marvin C. Rogers, executive director of Photoengravers Research, Inc., Chicago, and advances in powderless copper etching will be pointed out by Donald B. Alnutt, director of Graphic Arts Research, Philip A. Hunt Co., Palisades Park, N.J.

The practical use of color scanning in photoengraving will be the subject of an eight-man panel in the last session of the day. Russ Daley, engraving department

superintendent at R. R. Donnelley & Sons Co., Chicago, will be panel moderator.

Members will hear an explanation of the Hell Klischograph by Otto Isenschmid, vice-president of HCM Corp., New York City, on the last day of the convention. New and efficient methods of cost accounting will be explained by C. A. Bostwick of the American Photoengravers Association, and the need for up-to-date equipment will be the subject of W. Bayne Gibson of Robertson Photo-Mechanix, Inc., Chicago.

Ending the final convention session, O. F. Duensing, Vandercook & Sons, Inc. Chicago, will speak on the subject "Something New for Color Proofing," and Chesley F. Carlson of Chesley F. Carlson Co., Minneapolis, will stress the need for controls in a profitable business operation.

At the Oct. 12 luncheon the association will stage an illustrated presentation called "Managing for Profit." The convention will close following yearly reports of the various association committees.

## E. R. Britt, Sr. to Be Honored

### At Testimonial Dinner Sept. 20

Earl R. Britt, Sr., 89-year-old treasurer of Britt Printing and Publishing Co., St. Louis, will be honored at a testimonial dinner Sept. 20 at the Park Plaza Hotel in St. Louis. The dinner will be sponsored by the Graphic Arts Association of St. Louis, of which Mr. Britt was president in 1911, 1912, and 1916. He is celebrating his 77th year in the printing



Earl R. Britt, Sr.

industry, which he entered in 1883. Although he turned the management of the Britt company over to his son Earl, Jr. 10 years ago, he is still active in the firm's activities on a daily basis. Mr. Britt was the last national president of the old United Typothetae of America and is a member of the Ash Khan Crew of PIA.

Walter F. McArdle, president of PIA, will address the dinner guests, and John M. Wolff of Western Publishing Co. will be the toastmaster.

## Color Control Seminar Dec. 14

Dec. 14-16 are the dates set for the second annual Color Control for the Graphic Industries Seminar at Rochester Institute of Technology, Rochester, N.Y. F. L. Wurzburg, Printing Ink division, Interchemical Corp., is serving again as technical adviser. Warren Rhodes, director of RIT's Graphic Arts Research Department, and Harold Kentner, director of extended services, are planning the program.

Printing Industry of the Carolinas, Inc. elected new officers at its recent annual convention. They are (front, l. to r.) Fred E. Little, Jr., Wilmington Printing Co., Wilmington, N. C., vice-president; William B. Harley, the R. L. Bryan Co., Columbia, S. C., president; Linwood B. Christian, Christian Printing Co., Durham, N. C., ex-officio; (rear, l. to r.) Charles E. Stone, Crowson-Stone Printing Co., Columbia, secretary-treasurer, and Eugene H. Salmon, executive secretary. The association also approved a plan to sponsor a Management Institute at the University of North Carolina, Chapel Hill



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# To Discuss Need for Graphic Arts Information Service

The need for setting up a centralized information service for the graphic arts industries will be discussed during an Oct. 13-14 seminar to be held at Rochester Institute of Technology, in Rochester, N.Y. First day program calls for registration at the Towne House Motel and a dinner with Allen Kent serving as guest speaker. He is associate director of the Center for Documentation and Communication at Western Reserve University, Cleveland, and has written and spoken extensively on the subject of information storage and retrieval.



Allen Kent

Morning session on the second day will feature brief reports from printers, publishers, equipment manufacturers, paper and other suppliers who have vital need for information. Reports will also come from representatives of trade associations, trade journals, research and other organizations with information services.

Timed for the after-luncheon period is discussion of the questions posed when RIT's Graphic Arts Research Department launched the drive for establishing a centralized information service as a clearing house for technical information. These questions relate to the kinds of service required (abstracts, bibliographies, references, information consulting), how it should be handled and financed, where the center should be located, and who will be responsible for continued efforts, including reports, and for calling meetings.

RIT's expects attendance of representatives of research organizations, equipment manufacturers, trade associations, printing, printing supply, and publishing companies at the seminar.

The proposal stemmed from RIT's detailed study of graphic arts information services. "This study revealed a trend which in the long run will prove to have been a serious and expensive mistake," said Warren L. Rhodes, the head of the RIT Graphic Arts Research Department, which is sponsoring the seminar. "Many organizations have established or are planning to set up small, separate, independent information services for segments of the graphic arts. It seems to us that more services . . . will cause increased diffusion of effort, and can lead only to expensive, ineffectual services which do not satisfy the demands."

Mr. Rhodes pointed out that "there is no common index used throughout the

graphic arts so that cross-reference searching of all files can be done easily. There is little or no coordination among information services to prevent duplication. Existing services should be exceedingly well coordinated to reduce expensive duplication and poor retrieval."

Mr. Rhodes noted that RIT is not prepared at this time to make any specific proposal for establishing, financing, and operating a central service. The seminar's basic purposes are to acquaint the industry generally with the problem, and to nurture mutual trust so that a joint effort can be made by all segments of the printing industry.

The per-person registration fee of \$20 for the seminar includes dinner, luncheon, and one copy of the proceedings. Registration is limited only by hotel space. Further information may be obtained from Harold Kintner, Director of Extended Services, Rochester Institute of Technology, Rochester 8, N.Y.

## H. S. Crocker Co. Buys Cincinnati's Strobbridge

Negotiations have been completed for purchase by H. S. Crocker Co., San Francisco, of the 113-year-old Strobbridge Lithographing Co. of Cincinnati.

The sale price will be nearly \$3-million, with the transaction scheduled to be completed on Sept. 26. It will represent the largest single acquisition by H. S. Crocker in the firm's 104-year history, and will give Crocker a Midwest plant.

No changes in Strobbridge management, personnel, or customer policy will be

made as a result of the purchase, according to R. N. Kauffman, Crocker president.

Established in 1847, the Strobbridge firm is one of the oldest lithographing companies in the United States. James G. Strobbridge of New York, grandson of the founder, Hines Strobbridge, is chairman of the board. Harold A. Merten is president.

The firm provides complete lithographing and some letterpress printing service, and also specializes in greeting cards. It employs about 200 persons in its 100,000 square-foot plant and is equipped with some of the largest four- and five-color offset presses in the country.

H. S. Crocker Co., founded in 1856, is a stationery supply firm as well as a lithographing company and employs about 825 persons. In addition to retail stores and lithograph sales offices throughout the country, Crocker operates major plants in San Bruno and Seal Beach, Calif.; Baltimore, and Englewood, N.J.

## Electrotypers-Stereotypers To Meet in Mexico Oct. 24

The International Association of Electrotypers and Stereotypers, Inc. will hold its 63rd annual convention in the Continental Hilton Hotel in Mexico City Oct. 24-27.

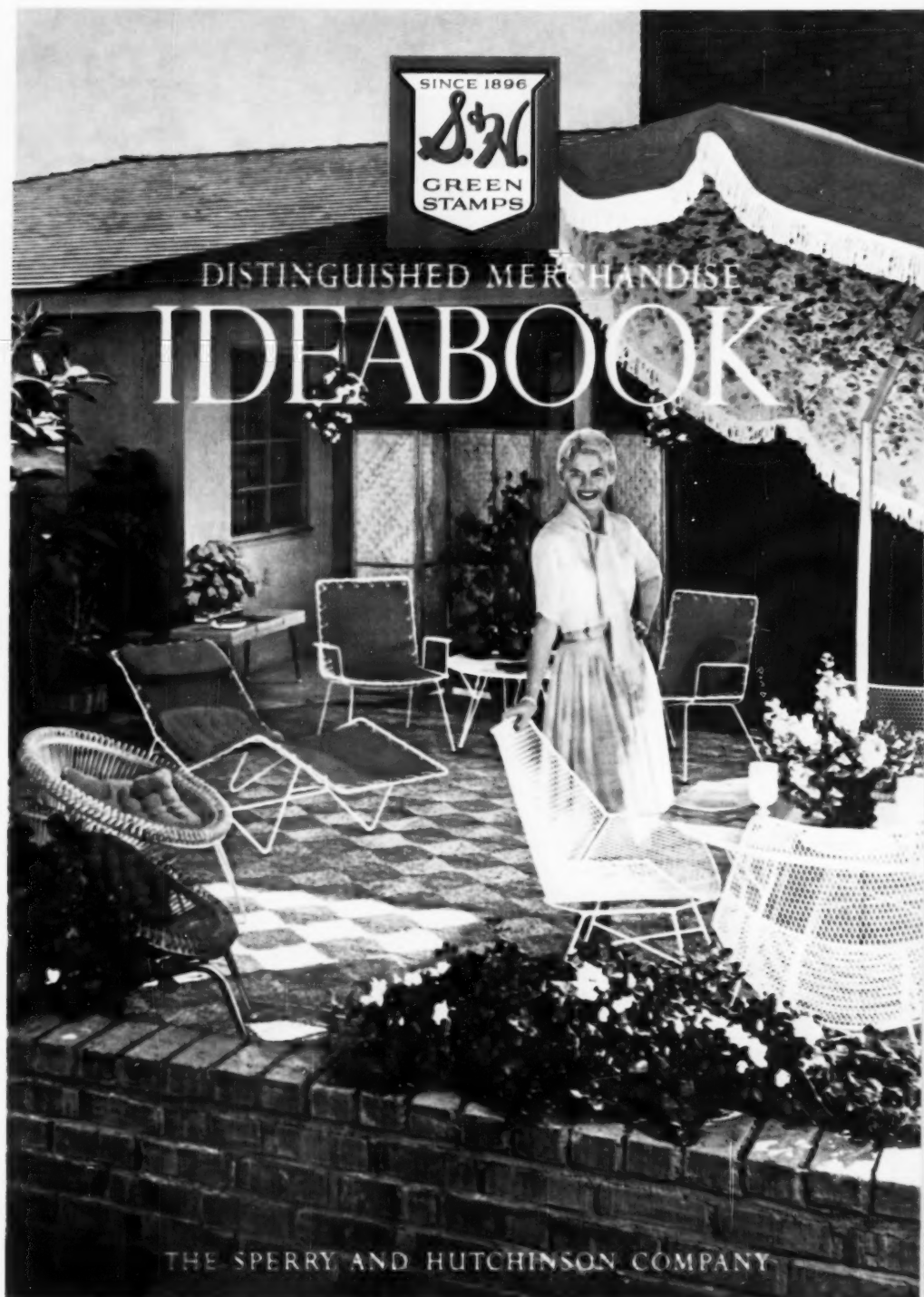
Registration will begin on Oct. 23, preceding the convention, and a trip to Plaza Mexico to view bullfights is planned for delegates who arrive that day.

The convention will open officially on Oct. 24 with a board of directors meeting and luncheon, and a tour of Mexico City for all delegates. The following three days will be devoted mainly to convention sessions. The annual convention banquet will be held on the evening of Oct. 25 and the awards luncheon for the Third Annual Self-Advertising Exhibition is scheduled for Oct. 26.

The AFL-CIO presented Merkle Press, Inc. with a copy of a film in the "Americans at Work" series. The film, showing the printing industry at work, was made at the Merkle plant in Washington, D.C. and will be shown on television programs across the country. At the presentation, which was made at a meeting of the Printing Industry of Washington, D.C., were (left to right) David Porterfield, Jr. of Arrow Printing Service, president of PIW; Edward A. Merkle, president of Merkle Press; Arden Weisenburger, president-business agent of the Pressmen, Press Assistants and Offset Workers Union, who helped prepare the script, and Donald Gregory, assistant public relations director for AFL-CIO.







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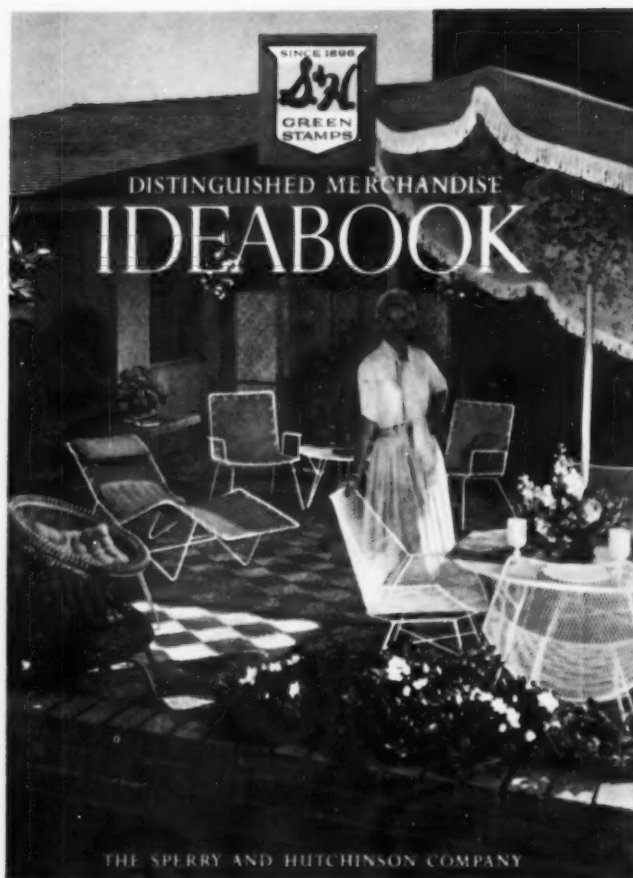
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## Book Manufacturers Will Meet in Florida, Oct. 18

Book Manufacturers' Institute members attending the 28th annual convention Oct. 18-22 at the Boca Raton Hotel, Boca Raton, Fla., will hear survey reports pro-



Ben D. Zevin  
President of BMI



Malcolm H. Frost  
Executive Director

jecting cost, sales, net profit, and other trends during the 1960-1965 period.

At a management conference for active members only, A. J. Ammon of American Book-Stratford Press, Inc., New York City, will report results of a survey made by Price-Waterhouse & Co. The program for this session also calls for a talk by Albert J. Bergfeld of Stevenson, Jordan & Harrison, Inc., New York City.

Timed for the third day is an open session during which Sidney Satenstein of American Book-Stratford Press will report results of a market-trends survey made by Stanley B. Hunt Associates, New

York City. C. M. Flint of the Chas. T. Main Co., Boston, will forecast letterpress, offset, gravure, and flexographic process developments which may have an affect on book manufacturing.

An open session on the second afternoon will feature panel discussion of the industry's five-year potential in terms of the survey results. Russell Armitage of the United States Testing Co. will describe measurement instruments and their uses. Book cloth is the topic assigned to Lawrence Prucino of Joseph Bancroft & Sons Co., and John McCahon of the Smyth Manufacturing Co. will deal with accelerated drying of adhesives.

Storage, packaging, handling, and shipping operations are due for study during an open session on the fourth day. Discussion will follow a talk by Irving M. Footlik of Irving M. Footlik & Associates, Skokie, Ill.

A meeting of the board of directors to elect officers and handle various business matters will be held on the final day. James Low of the National Association of Manufacturers will be guest speaker at the annual banquet.

## Christopher Holland Named Head of Monotype of Canada

Christopher Holland, formerly with the Monotype Corp., Ltd. of Great Britain, has been elected vice-president and general manager of the Monotype Co. of Canada, Ltd., Toronto. He served the British company first as technical sales executive and later as manager of its branch office in Lagos, Nigeria.

Carl C. Sorensen, president of Lanston Industries, Inc., also announced an agreement with the Monotype Corp., Ltd. for mutual sales representation in Great Britain, Canada, United States, and Brazil.

## PIA Self-Advertising Contest Deadline Sept. 30

Sept. 30 is the deadline for entries in the Ninth Annual PIA Printers and Lithographers Self-Advertising Contest. Printers and lithographers in this country and Canada who have not sent entries to the Miller Printing Machinery Co. should do so as soon as possible before that date. Entries received after Sept. 30 will not be considered by the five jurors when they select award winners.

Three \$1,000 cash prizes will be awarded along with nine bronze Benjamin Franklin statuettes, first, second, honorable mention, and Best Fifty certificates. Trophies will be presented at Printing Industry of America's Oct. 24-27 convention at the Sheraton-Park Hotel, Washington, D.C.

There is no entry fee. Preparation of entries is an easy task, according to Miller. Entrants need not be PIA members.

Rules and entry forms may be obtained from Printing Industry of America, Inc., 5728 Connecticut Ave., N.W., Washington, D.C.; from Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33, or from Miller's Canadian agents, Sears Ltd., 253 Spadina Rd., Toronto 4.

## Only the all-new Simonds "SI-NAMIC" Paper Knife gives you All 3:



Your trimming costs go down and production figures go up when you specify and use the all-new Simonds "Si-Namic" Paper Knife — the knife that's fast becoming the new standard of the industry. That's because the new "Si-Namic" offers you three big Simonds exclusives:

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- 3 **NEW PACKAGING** — steel re-inforced knife board prevents end-spintering that can injure hands and possibly damage the knife... insures life-long knife protection.

Try the new Simonds "Si-Namic" now. It will boost your paper trimming production... it will cut your down time... it will save you important dollars in knife sharpening and replacement costs... yet won't cost you any more than regular knives. Get delivery now from your printing supply house or your nearby Simonds distributor.

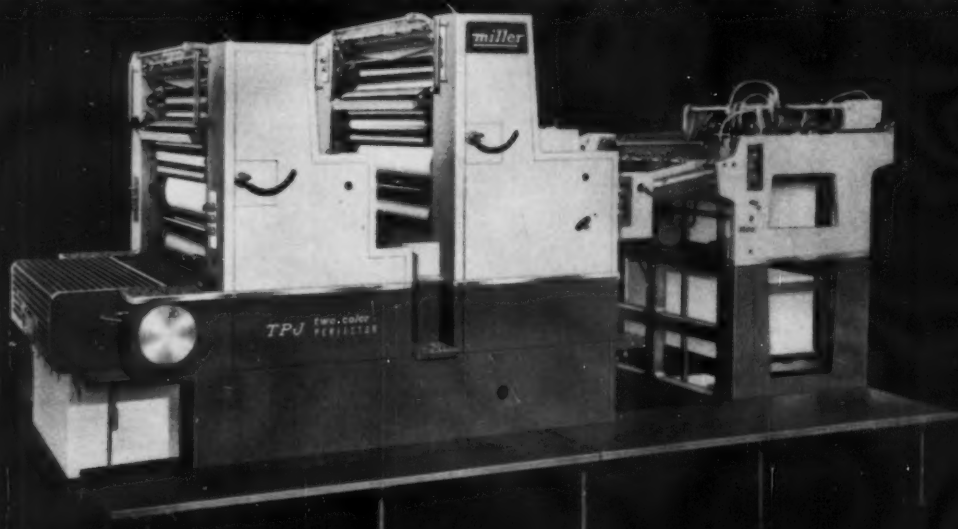


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**MORE** than unrivaled in versatility...  
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The Miller TPJ Two Color-PerfeCTOR is acknowledged as "The World's Most Versatile Offset Press" because of its amazing ability to produce at high speeds and with unexcelled quality either two colors on one side or one color on both sides of a sheet! But more than that, the Miller TPJ has the features most wanted for consistent, dependable, profit-making operation.

For firms looking to future expansion, the Miller SJ Single-Color is a logical choice. The addition of a second color unit transforms the Miller SJ Single-Color into the Miller TPJ Two Color-PerfeCTOR.

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Wayne V. Harsha (center), editor of *The Inland and American Printer and Lithographer*, was one of judges in NPTA contest. Other judges were David B. Eisenberg (left), editor of *Graphic Arts Monthly*, and E. F. Trotter, editor of *Printing Magazine*. Contest was judged Aug. 12 in New York City

## National Paper Trade Contest Has 200 Entries, Three Winners

Winners of the Imagineering Contest for printing and paper, sponsored by the National Paper Trade Association, Inc., New York City, have been announced by William F. Obear, vice-president of the association's Fine Paper Division.

The contest, designed to stimulate the further use of printing and paper, was launched on April 1 and closed on July 31. Nearly 200 entries, by NPTA's merchant members and their staffs, were received. The NPTA is made up of 1,100 paper wholesaler-distributors who are responsible for \$3.1-billion in sales of paper and paper products.

"We are very gratified by the results of our Imagineering Contest," Mr. Obear said, "and I believe that printers, advertisers, and merchants will benefit tremendously by the unique, unusual, and obscure samples and/or ideas of creative printing submitted to the contest."

Judges for the contest included Wayne V. Harsha, editor of *THE INLAND AND AMERICAN PRINTER AND LITHOGRAPHER*, Chicago; D. B. Eisenberg, editor, *Graphic Arts Monthly*, Chicago, and Ernest F. Trotter, editor, *Printing Magazine*, New York City.

The first prize of \$1,000 was awarded to Jack Mackaben, Springfield Paper Co., Springfield, Mo. Second prize of \$500 went to Mrs. Arline Schmidt, Tobey Fine Papers, Inc., St. Louis, and the third prize of \$250 was awarded to R. C. Halavin, Alling & Cory Co., Buffalo.

In addition to the cash prizes, each of the three winners will receive an award of merit in the form of a "Pappy" statuette (named for papyrus); statuettes were also awarded to the following 12 merchant members and 10 printers. Printers re-

ceived the award when printed specimens accompanied the merchant's entry.

The 12 merchant members who received Pappys included: Blake, Moffitt & Towne, Long Beach, Calif.; E. C. Palmer & Co., Dallas; Tobey Fine Papers, Inc., Kansas City, Mo.; Alling & Cory Co., Buffalo; Genesee Valley Paper Co., Rochester, N. Y.; Henry Lindenmeyr & Sons, Hartford, Conn.; Central Ohio Paper Co., Columbus; Carter Rice Storrs & Bement, Inc., Boston; Willmann Paper Co., New York; Henry Lindenmeyr & Sons, Hillside, N. J.; Rhodes Paper Co., Philadelphia, and Epes-Fitzgerald Paper Co., Richmond, Va.

The ten printing concerns who received Pappy statuettes were Town Press, Angola, N. Y.; Faust Printing Co., Long Beach, Calif.; Widener Printing Co., Dallas; Christopher Press, Inc., Rochester, N. Y.; Olin Mathieson Chemical Corp., New Haven, Conn.; Paperlynen, Columbus, Ohio; Yankee Artists, Inc., Keene, N. H.; Peter F. Mallon, Inc., Long Island City, N. Y.; Display Corp. of America, Philadelphia, and the Capital Printing Co., Richmond, Va.

NPTA plans to display the entries at various graphic arts centers around the country. Entries in the contest may be reproduced at a later date and distributed to paper merchant members, printers, and advertisers for promoting new business.

### New York Typographers Merge

Graphic Arts Typographers, Inc. and the Empire State Craftsmen, Inc. of New York City have merged their facilities for specializing in advertising typography. Empire has become a wholly-owned subsidiary of Graphic Arts Typographers.

## Carl C. Sorensen Elected President of Monotype Co.

Carl C. Sorensen, has been elected president of Lanston Industries, Inc. In 1961 he will have completed 25 years of Lanston service, continuous except for five years of military service.

He joined Lanston Monotype Co. in 1936 after completing his mechanical engineering studies at Temple University, Spring Garden Institute and Drexel Institute of Technology in Philadelphia. After his 1940-46 experience as a U. S. Marine Corps warrant officer he returned to Lanston, served on the engineering staff, then headed the sales engineering staff, and in 1953 was named general sales manager.

In January, 1958, he was named vice-president for Lanston Monotype sales. He was serving in that position and also as senior vice-president of the parent company when he was elected president of Lanston Industries.

Mr. Sorensen is a member of the Research and Engineering Council of the Graphic Arts Industry, the Lithographic Technical Foundation, and the Club of Printing House Craftsmen, Philadelphia.



C. C. Sorensen



R. M. Campbell

Robert M. Campbell, who was advanced from vice-president to executive vice-president of Lanston Industries, has been with the company since April, 1959. He completed his formal education at the University of Pittsburgh, where he took a specialized course covering management problems for executives. Prior to joining Lanston he was associated with the metal fabricating and the lighting equipment industries.

### Farrington Mfg. Co. Acquires Mendes Corp., Collator Maker

Farrington Manufacturing Co. has acquired the assets and business of the Mendes Corp. of New Bedford, Mass., makers of collating and forms preparation machines. William M. Tetrick is Farrington president. Mr. Tetrick said that the acquisition was a stock transaction.

The newly-acquired business will be operated under the name of Farrington Business Machines Corp., a wholly-owned subsidiary of Farrington headed by Donald G. Colley, former president of the Mendes Corp., as executive vice-president. Mendes was established in 1945.



These past presidents of the International Association of Printing House Craftsmen were present at the Aug. 7-10 Atlanta convention. From left to right: George Wise, Cleveland; A. R. Tommasini, Berkeley, Calif.; Gracie Oakes, Chicago; Walter Schultz, Dallas; A. E. Giegengack, Washington, D.C.; Albert Kolb, Buffalo; Ferd Voiland, San Francisco; Homer Winkler, Columbus; Howard King, York, Pa.



Glenn M. Pagett of Typographic Service Co., Indianapolis, is the designer of a new charter form to be used by newly-organized clubs of Printing House Craftsmen desiring International affiliation

The picture you are looking at was included in the magazine shown being printed. The sheet was one of the first to come off the press for a recent issue of *Investor's Reader*. The magazine's editor Henry Hecht (right) thought up the gimmick when he decided to run a story and cover on Harris-InterType Corp. and enlisted aid of Western Printing & Lithographing Co., Poughkeepsie, N. Y. A spot was held open, and with some fast plate and camera work the picture made the book



## CONVENTIONS WHAT - WHERE - WHEN

### SEPTEMBER

Mail Advertising Service Association International, annual convention, Sheraton Cadillac Hotel, Detroit, Sept. 17-20.

National Paper Trade Association, fall convention, Conrad Hilton Hotel, Chicago, Sept. 18-21.

Business Forms Institute, fall outing and meeting, The Greenbrier, White Sulphur Springs, W. Va., Sept. 19-21.

American Newspaper Publishers Association, Pacific mechanical conference, Multnomah Hotel, Portland, Ore., Sept. 23-25.

International Printing Pressmen and Assistant's Union, annual convention, Hotel New Yorker, New York City, Sept. 26-30.

Technical Association of the Pulp & Paper Industry, annual testing conference, Pantlind Hotel, Grand Rapids, Mich., Sept. 27-29.

### OCTOBER

Tag Manufacturers Institute, general meeting, Washington, D.C., Oct. 5-6.

National Association of Photo-Lithographers, annual convention and exhibit, Conrad Hilton Hotel, Chicago, Oct. 5-8.

Technical Association of the Pulp and Paper Industry, Drinking Conference, Conway Hotel, Appleton, Wis., Oct. 6-7.

Direct Mail Advertising Association, Americana Hotel, Miami Beach, Fla., Oct. 9-13.

American Photoengravers Association, annual convention, Statler-Hilton Hotel, Buffalo, N.Y., Oct. 10-12.

New York Employing Printers Association, Top Management Conference, Treadway Inn, Coopers-town, N.Y., Oct. 12-16.

Conference on a Centralized Information Service for the Graphic Arts Industry, Rochester Institute of Technology, Rochester, N.Y., Oct. 13-14.

American Newspaper Publishers Association, New England Mechanical conference, Hotel Statler-Hilton, Boston, Oct. 15-16.

Label Manufacturers Division of Lithographers and Printers National Association, annual meeting, Edgewater Beach Hotel, Chicago, Oct. 17-19.

National Metal Decorators Association, annual convention, Shoreham Hotel, Washington, D.C., Oct. 17-19.

International Typographic Composition Association, annual convention, Statler-Hilton Hotel, Dallas, Oct. 19-22.

Book Manufacturers' Institute, annual convention, Boca Raton Hotel, Boca Raton, Fla., Oct. 19-22.

Bank Stationers Section of Lithographers and Printers National Association, fall meeting, Warwick Hotel, New York City, Oct. 20-21.

Graphic Arts Association Executives, Hotel Shoreham, fall meeting, Washington, D.C., Oct. 21-22.

Envelope Manufacturers Association, annual meeting, Waldorf Astoria, New York, Oct. 24-26.

International Association of Electrotypers & Stereotypers, annual convention, Continental Hilton Hotel, Mexico City, Mexico, Oct. 24-27.

Printing Industry of America, annual convention, Sheraton Park Hotel, Washington, D.C., Oct. 24-27.

National Printing Equipment Association, annual meeting, Sheraton Park Hotel, Washington, D.C., Oct. 25-26.

Packaging Institute, annual national forum, Statler-Hilton Hotel, New York, Oct. 31-Nov. 2.

### NOVEMBER

Point-of-Purchase Advertising Institute, annual exhibit and symposium, Coliseum, New York City, Nov. 1-3.

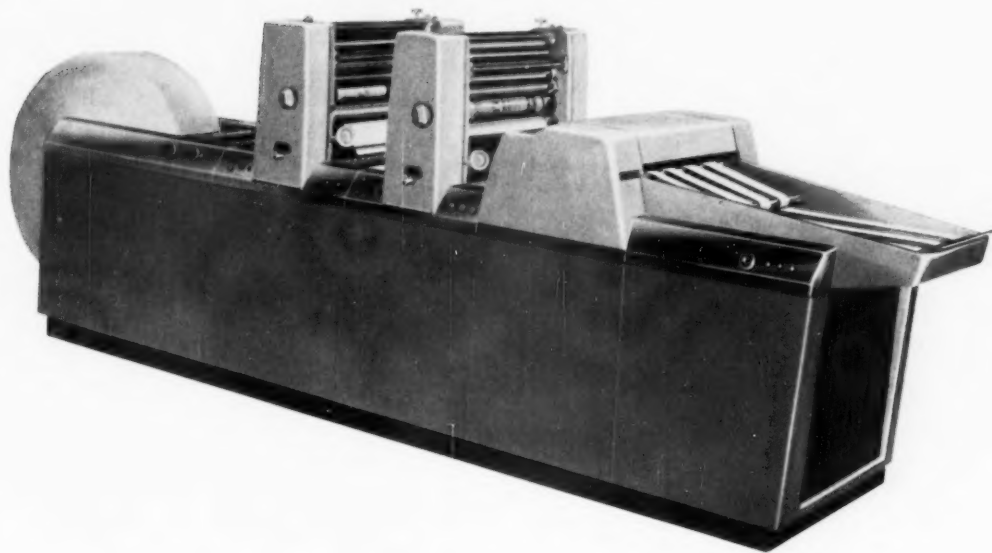
Graphic Arts Association of Wisconsin, conference and exhibit, Arena and Auditorium, Milwaukee, Nov. 9-11.

Screen Process Printing Association, International, annual convention, Hotel Sherman, Chicago, Nov. 11-13.

Advertising Typographers Association of America, annual convention, Royal Orleans Hotel, New Orleans, La., Nov. 16-19.

National Safety Council, Printing and Publishing Section, annual meeting, Conrad Hilton Hotel, Chicago, Nov. 18.

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## PRINTS THE BULK OF YOUR JOBS!

Didde-Glaser's new roll-fed offset press prints a wide variety of work, and will outperform a small sheet-fed press 4 to 1.

It has the speed to handle long runs... the low-cost makeready to handle short runs... and the economy to make both profitable!

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The Tandemer is modular in design... consisting of compact, self-aligning units that can be added or removed, according to job requirements. All units can be purchased separately.

For the business that makes up the major part of your volume, these units make up a "starter" set: one rollstand, one offset printing unit, one terminal cut-off unit, and one creeper delivery unit. Printing units, accessories, attachments are interchangeable.

**INVESTIGATE THE TANDEMER TODAY!** If you're looking for a low-cost, roll-fed offset press... with low on-press and operating costs — *Look into the Tandemer!* An inquiry on your company letterhead will bring a prompt reply.

Write: Didde-Glaser, Inc., Dept IAP-9, 50 Hiway and West 12th Avenue, Emporia, Kansas.



Designers / Manufacturers / Distributors of Graphic Arts Equipment

## Intn'l Trade Composition Ass'n Will Meet in Dallas

Management methods, human relations, financial problems, quality control, technological developments, among other topics, are scheduled for discussion during the International Typographic Composition Association's annual convention Oct. 19-22 at the Statler-Hilton Hotel in Dallas.

McKinley Luther, executive secretary, has announced that Texas Governor Price Daniel will welcome registrants. His address will highlight the second morning's program.

Keynote speaker, discussing "You and Your Business in the 1960's," will be William M. Tate, president of Southern Methodist University and co-author of "Human Behavior in Industry."

Analysis of typographic composition industry growth and trends is the topic assigned to Cyril Wildes, head of the printing and publishing division of the U. S. Bureau of the Census. He will show slides to illustrate his report reviewing the industry's progress. This review, based on information reported by typographic composition firms for the 1958 Census of Manufactures, is expected to be the most complete economic analysis ever made for this branch of the graphic arts industries.

Theodore Lawrence of Washington, D. C., will report results of an analysis of financial management and costs. As part of his talk, he will review ITCA's 1960 composite profit and loss statement. Mr. Lawrence is a certified public accountant and a cost, tax, and financial adviser for typographic and printing companies.



Clarence E. Harlowe  
President



McKinley M. Luther  
Executive Secretary

How better management can improve profits will be told by Maxwell Clampitt, who, as president of the Clampitt Paper Co., Dallas, is familiar with the typographic industry and its problems.

Composing room technology and methods will be reviewed by Charles V. Edwards, secretary of the Commerce Clearing House, Chicago. He has been engaged

in research and study of this company's hot and cold composition and reproduction procedures. He is expected to discuss technological changes, new equipment, and methods that became available for composition and printing during the past few years.

"Human Relations and Your Employees" is the subject of an address to be delivered by Dr. Ike H. Harrison, dean of the School of Business at Texas Christian University; he is said to be an authority on management-employee relations.

Glenn E. Owens, quality control administrator for Convair Astronautics, a division of the General Dynamics Corp., will describe quality control methods, and tell why and how they should be used in typographic composition plants.

Seminars held on the morning of Oct. 21 will deal with subjects discussed by previous guest speakers. Members will be divided into four groups based on plant size.

During the afternoon, registrants will view the Monotype, Linotype, and photo-composition operations at the John A. Scott & Co. and the Jaggars-Chiles-Stovall plants.

ITCA's annual banquet is timed for the final evening.

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Elizabeth, New Jersey

See Your ATF Type Dealer

Take a short piece of copy—and a font of 12-point Bodoni Book—caps, lowercase and figures, right in their ATF packages. Start the clock and get to work. Add 4¢ to the cost of your time for every 5 letters you set. That's what you paid for them—1284 types for \$10.15. When the copy is set, pull a good, clean proof and you'll say to yourself,\* *this* is the way to set short blocks of copy.

*\*that is, if you appreciate low costs, simplified production procedures, beautifully sharp proofs and better spacing.*



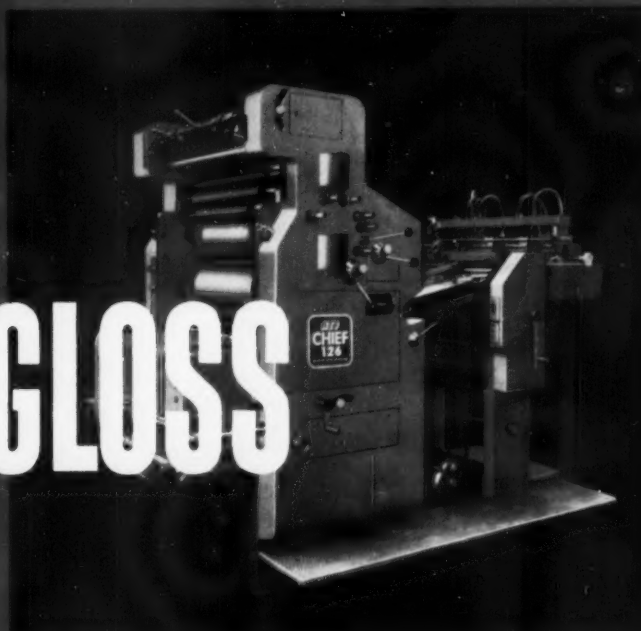
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DIVISION OF AMERICAN-MAHLETTA COMPANY

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Canadian Affiliate: Sinclair and Valentine Co. of Canada, Ltd. • 260 Madison Avenue, Toronto 7, Canada

## How Democrats, Republicans Stand on Postal Rates

Compiled by Hal Allen, Eastern Editor  
**PRINTER and LITHOGRAPHER**

What do the Democratic and Republican platforms, adopted for presidential election purposes, say about the postal service?

In the Democratic version of what's best for the country, you'll find nothing about raising rates again. Take a look at the Republican platform, and you'll see that rates must be placed on a self-sustaining basis. This would mean a hike of at least \$800-million annually.

The Republicans call voters' attention to the remarkable growth of the Post Office Department since 1952. Progressive Republican policies are credited for reduced costs, decentralized operations, liberal pay, fringe benefits, streamlined management, improved working conditions, and better service.

Then read the Democratic platform. It attacks Republican policy as "treating the postal service as a liability instead of a great investment in national enlighten-

ment, social efficiency, and economic betterment. Constant curtailment of service has inconvenienced every citizen. A program must be undertaken to establish the department as a model of efficiency and service."

How? By restoring the principle that the postal service is a public service; by separating public service costs from those borne by mail users; by steady improvement in working conditions and wage scales, and by setting up a long-range program for research and capital improvements compatible with highest business efficiency standards.

Political platforms, of course, are made for candidates to run on during their campaigns ending on the night before election day. That's the day when every voter using the mails, especially for printing and other business purposes, will have to decide which postal plank he prefers. Meanwhile, nobody should worry about higher rate proposals coming up for Congressional action this year. What happens in 1961 can not be guessed until the votes are in.

### Commerce Dept. Study Gives Data On Bulk Third-Class Mail Use

Who uses bulk third-class mail and to what extent? The answer is of special interest to printers producing direct-mail advertising material. Many have found the answer in the recently-published Department of Commerce report detailing results of a survey of the economic effects of bulk third-class mail rate increases on small business, mail users, and the national economy in general.

Now the August Economic Summary, issued for the printing, publishing, and allied industries, points out that 42.4% of the total number of pieces mailed during the first half of last year came from users in 10 different kinds of business, but only 16.9% of the total number of mailers accounted for this volume.

There are more than 50 entries in the list of businesses which were using bulk third-class mail, 29 of which are listed before commercial printing. Among commercial printers 0.64% of the total number of users mailed 0.81% of the total number of pieces.

Listed among the 10 major users are periodical publishing, books, newspapers, and a combination of book stores, book clubs, and stationery stores. These four groups represented only 3.9% of the total number of mailers, but accounted for 19.6% of the total number of pieces mailed.

Periodical publishing, heading the list of all users, represented only 1.5% of all third-class mailers, but accounted for 9.67% of the total number of pieces. Book publishers, ranking fourth, numbered less than 1% of the mailers, and accounted for 3.85% of the total number of pieces mailed.

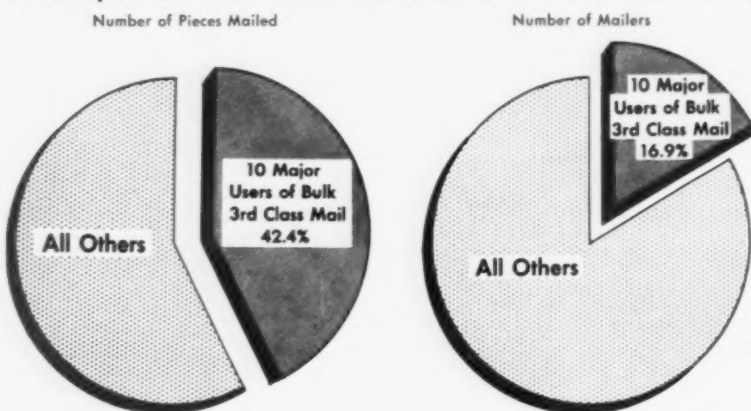
Single copy price for the survey report is 70¢. Copies may be obtained from the Superintendent of Documents, Government Printing Office, Washington 25, D.C.

### New Patent Office Chief Examiner Previously Covered Printing Field

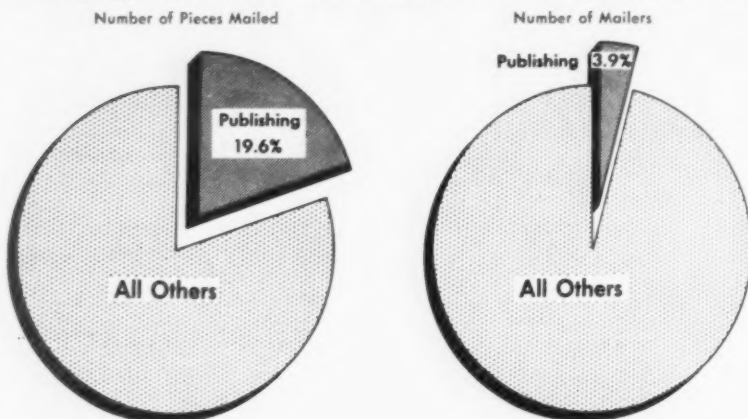
Hyman B. Freehof, who in 1924 joined the U. S. Patent Office as a junior examiner, has become examiner-in-chief. He was appointed by President Eisenhower on May 24 and took the oath of office on July 19.

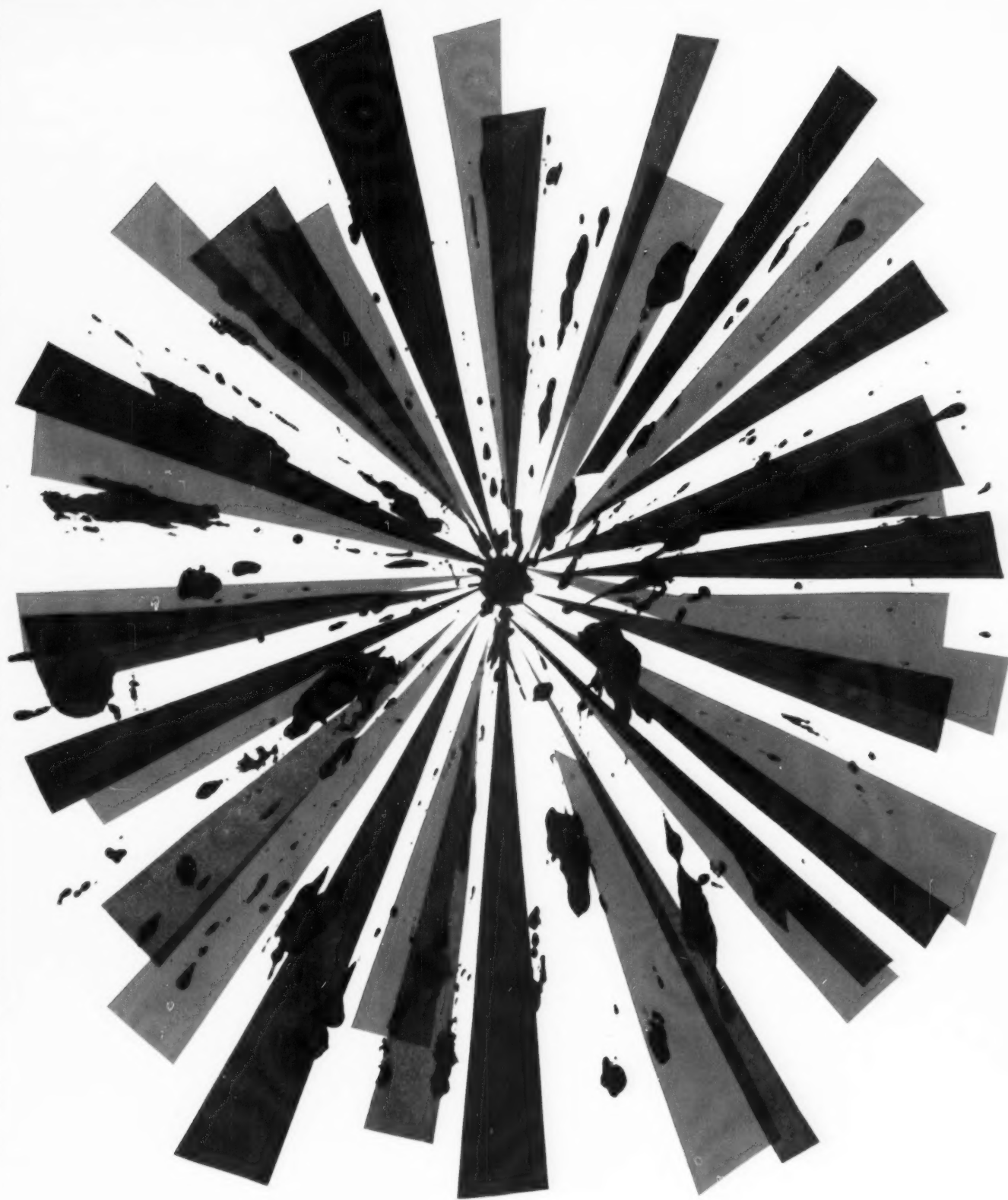
While serving as supervisory examiner since last November he supervised nine divisions which process patent applications from the printing and other fields. As examiner-in-chief, he is a member of the Board of Appeals, which decides appeals by inventors from examining division refusals to grant patents.

### Ten Major Bulk Third-Class Mail Users in First Six Months 1959



### Publishing Use of Bulk Third-Class Mail in First Six Months 1959



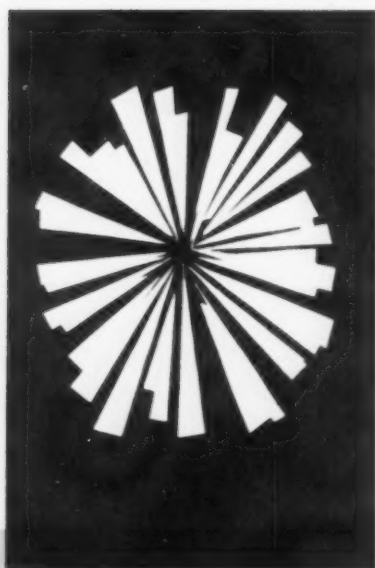


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DIVISION OF SCOTT PAPER CO.

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Hollingsworth & Whitney Division,  
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Mobile White Tag, Mobile Ivory Tag, Mobile Index (White and Colors), Mobile Vellum and Mobile Cream Postcard in handy one-ream cartons from these H&W merchants:

### ALABAMA

Birmingham.....Dillard Paper Co.  
Birmingham.....Jefferson Paper Co.  
Mobile.....Partin Paper Company  
Mobile.....Weaver Paper Company

### ARKANSAS

Little Rock.....Western Newspaper Union

### CALIFORNIA

Los Angeles.....Kirk Paper Co.

### COLORADO

Denver.....Dixon & Co.  
Pueblo.....Dixon & Co.

### CONNECTICUT

Hartford.....Rourke-Eno Paper Co., Inc.  
New Haven.....Rourke-Eno Paper Co., Inc.

### FLORIDA

Jacksonville.....Virginia Paper Co., Inc.  
Miami.....E. C. Palmer & Co.  
Tampa.....E. C. Palmer & Co.

### GEORGIA

Atlanta.....Dillard Paper Co.  
Atlanta.....Vulcan Paper Co.

### IDAHO

Boise.....Bixen & Co.

### ILLINOIS

Chicago.....Alwood Paper Co.  
Chicago.....Empire Paper Co.  
Chicago.....Hebert Paper Co.  
Chicago.....McIntosh Paper Co.  
Chicago.....Messinger Paper Co.  
Chicago.....Parker, Schmidt & Tucker Paper Co.  
Chicago.....James White Paper Co.  
Rock Island.....C. J. Duffey Paper Co.

### INDIANA

Fort Wayne.....The Millcraft Paper Co.  
Indianapolis.....Indiana Paper Co.  
Indianapolis.....C. P. Lesh Paper Co.

### IOWA

Des Moines.....Birmingham & Prosser Co.  
Des Moines.....Western Newspaper Union  
Sioux City.....Western Newspaper Union

### KANSAS

Wichita.....Western Newspaper Union

### LOUISIANA

New Orleans.....Alco Paper Co.  
Shreveport.....Western Newspaper Union

### MAINE

Portland.....C. M. Rice Paper Co.

### MARYLAND

Baltimore.....Bradley-Nease Co., Inc.  
Baltimore.....The Mudge Paper Co.  
Baltimore.....Stanford Paper Co.

### MASSACHUSETTS

Boston.....Andrews Paper Co.  
Boston.....Century Paper Co.  
Boston.....Colonial Paper Co.  
Boston.....Tilston & Hollingsworth Co.  
Springfield.....Rourke-Eno Paper Co., Inc.

### MICHIGAN

Detroit.....Chape-Stevens Paper Co.  
Detroit.....The Union Paper & Twine Co.  
Grand Rapids.....Grand Rapids Paper Co.  
Lansing.....The Dudley Paper Co.  
Saginaw.....The Dudley Paper Co.

### MINNESOTA

Minneapolis.....Butler Paper Co.  
Minneapolis.....C. J. Duffey Paper Co.  
Minneapolis.....Minnesota Paper & Cordage Co.  
Minneapolis.....The Paper Supply Co., Inc.  
St. Paul.....Anchor Paper Co.

### MISSISSIPPI

Jackson.....Townsend Paper Co.

### MISSOURI

Kansas City.....Wertgame Paper Co.  
Springfield.....Wertgame Paper Co.  
St. Louis.....Beacon Paper Co.  
St. Louis.....Birmingham & Prosser Co.  
St. Louis.....Tobey Fine Papers, Inc.

### MONTANA

Billings.....Dixon & Co.

### NEBRASKA

Lincoln.....Western Newspaper Union  
Omaha.....Western Paper Company

### NEW HAMPSHIRE

Concord.....C. M. Rice Paper Co.

### NEW JERSEY

Hackensack.....Garfield Card & Paper Co., Inc.  
Newark.....Paper Mart, Inc.

### NEW MEXICO

Albuquerque.....Dixon & Co.

### NEW YORK

Albany.....W. H. Smith Paper Co.  
Binghamton.....Binghamton Paper Co.  
Brooklyn.....Price Nicks Paper Company  
Buffalo.....Franklin-Cowan Paper Co.  
New York.....Advertisers Paper Corp.  
New York.....Barclay Paper Co.  
New York.....Crown Paper Corp.  
New York.....M. M. Elish & Co.  
New York.....Olympic Paper Co., Inc.  
New York.....Saxon Paper Corp.  
New York.....Schlosser Paper Corp.  
Rochester.....Fine Papers, Inc.  
Rochester.....Genesee Valley Paper Co.

### NORTH CAROLINA

Charlotte.....Virginia Paper Co., Inc.  
Hickory.....Snyder Paper Co.  
High Point.....Snyder Paper Co.  
Raleigh.....Epen-Fitzgerald Paper Co.

### NORTH DAKOTA

Fargo.....Western Newspaper Union

### OHIO

Cincinnati.....The Johnston Paper Co.  
Cincinnati.....Merchants Paper Co.  
Cleveland.....Gascen Paper Co.  
Columbus.....Cincinnati Paper & Cordage Co.  
Columbus.....Scioto Paper Co.  
Dayton.....Hull Paper Co.  
Toledo.....Paper Merchants, Inc.

### OKLAHOMA

Oklahoma City.....Western Newspaper Union  
Tulsa.....Western Newspaper Union

### PENNSYLVANIA

Philadelphia.....W. B. Killhour & Sons, Inc.

Philadelphia.....Whiting-Patterson Co., Inc.  
Pittsburgh.....Chaffield & Woods Co.  
York.....W. B. Killhour & Sons, Inc.  
York.....The Mudge Paper Co., Inc.

### RHODE ISLAND

Providence.....Narragansett Paper Co.

### SOUTH CAROLINA

Columbia.....Epen-Fitzgerald Paper Co.

### TENNESSEE

Memphis.....Western Newspaper Union  
Nashville.....Dillard Paper Co.

### TEXAS

Houston.....Benson Paper Co.  
Houston.....E. C. Palmer & Co.  
San Antonio.....Nathans Paper Co.

### UTAH

Salt Lake City.....Dixon & Co.

### VIRGINIA

Norfolk.....Epen-Fitzgerald Paper Co.  
Richmond.....Virginia Paper Co.

### WASHINGTON, D. C.

Washington.....Stanford Paper Co.  
Washington.....Virginia Paper Co.

### WISCONSIN

Appleton.....Woolz Paper Co., Inc.  
Green Bay.....Steen-Macek Paper Co.  
Milwaukee.....Oshkosh Paper Co.  
Milwaukee.....Wisconsin Paper & Products  
Oshkosh.....Oshkosh Paper Co.

### EXPORT ONLY

### NEW YORK

New York.....Moller & Ruthe, Inc.  
New York.....Fred C. Strype, Inc.

PRINTED OFFSET ON MOBILE WHITE TAG, 24 x 36-300/M.

HARRIS 23 x 35, TWO COLOR PRESS, 4 UP, 4000 IPH

THIS SAMPLE IS PERFORMED FOR EASY REMOVAL

**HOLLINGSWORTH & WHITNEY** DIVISION OF  
 **SCOTT PAPER COMPANY**



# National Packaging Forum in New York Oct. 28-Nov. 2

The 22nd annual National Packaging Forum, sponsored by the Packaging Institute and scheduled for Oct. 28-Nov. 2 at the Statler-Hilton Hotel, New York City, will feature seminar discussions of flexographic printing and folding paper box letterpress printing.

Programs for half-day sessions have been arranged by Ernest Green, vice-president of the printing ink division of the Interchemical Corp., in cooperation with the Flexographic Technical Association and the Folding Paper Box Association of America.

FTA executive director Julian Ross will conduct the morning session. Carl Fink, Graphic Arts Designs, and Samuel Rivman, president, Wrapture, Inc., will discuss designing for flexographic printing. Design, operation, and advantages of new printing equipment, including the common impression press, will be detailed by Robert Zuckerman of Kidder Press Co., Inc.

IPI national flexographic sales manager Douglas E. Tuttle is assigned to display and describe outstanding examples of flexographically-printed material, and Edwin Wiegand of the Yoder Engraving Co. will review what are said to be the special advantages of the Yoderline color process for achieving high-quality flexo color pictorial reproduction.

William D. Hall, technical director of the Folding Paper Box Association of America, will cooperate in conducting the afternoon seminar. Dr. Marvin C. Rogers,

## Elect Wayne Taylor President Of Oregon Printing Industry

Wayne Taylor of the Pacific Color Plate Co., Portland, Ore., has been elected president of the Oregon Printing Industry. Mr. Taylor served as an apprentice and journeyman compositor in Portland plants and later became an estimator for the Agency Lithograph Co. in Portland. In 1955 he and two partners founded Pacific Color Plate Co., a lithographic platemaking firm, specializing in color plates. Elected to serve with Mr. Taylor were Robert Hallwyler, Hallwyler Printing Co., Portland, who was elected vice president, and Thomas Bailey of the Irwin-Hodson Co., Portland, elected secretary-treasurer.



Wayne Taylor

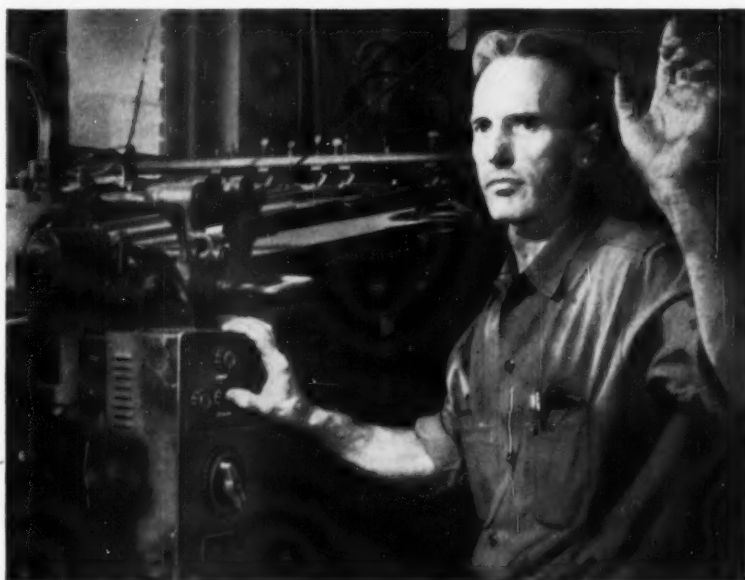
## Lincoln Letter Service Expands

Lincoln Letter Service and Lithograph Co., Inc., New York City, has expanded its space for complete direct mail advertising service by buying a seven-story building.

director of Photoengravers Research, Inc., will describe new letterpress platemaking methods. Albert Knerr, director of Container Corp. of America's design laboratory, will discuss designing for letterpress package printing. Letterpress printing, as it pertains to folding boxes is the subject slated for discussion by Mel Kernan, plant manager for the Ohio Boxboard division of Packaging Corp. of America. Robert E. Downie, research director, Marathon division of the American Can Co., will round out this session with a talk describ-

ing wrap-around plates and their advantages for letterpress printing.

The Packaging Institute is conducting a series of seminars for its professional members. Edward G. Penn of Riegel Paper Corp. is chairman. Plastic packaging problems, potentials, and profits will be the theme of a Sept. 28 seminar at the Statler-Hilton Hotel in New York City. John J. Keville of Ludlow Papers, Inc. will serve as moderator of a panel including Richard Kessler, W. Va. Pulp & Paper Co., and Adolph Miller of Milprint, Inc.



## Get your presses rolling...sooner

Blatchford Base is a real time-saver. Thanks to its unique "honeycomb" pattern, make-up, line-up, lock-up and registration all go faster. So you're rolling quicker...finish your run sooner.

The reason? Blatchford Base is designed for speed, built to get you off to a quick start and keep you moving. Blatchford's 864 holes to the foot...quarter-inch guide lines...simple, fast-acting key and catch combination...are all working for you, helping at every turn.

And here's another big plus—with Blatchford Base you get per-

fect support for plates, regardless of plate size or shape. What's more, plates wear evenly—and run longer without stops for adjustments.

Find out for yourself *all* about Blatchford's many advantages. We've a free booklet that tells the whole interesting, money-saving story. Write for your copy—right now while you have it in mind.



## National Lead Company

Blatchford Base Dept., 25 Lafayette Street, Brooklyn 1, N. Y.

Offices in Principal Cities

# Deep-Etch, Copperized Aluminum Plates Require Care in Making

(Concluded from page 63)

curate instrument is the wet-and-dry-bulb hygrometer, but it requires special attention. It consists of two matched thermometers, one of which has a wick on its bulb, kept wet with a small water fountain. The wick must be kept clean and in a moving air stream to give accurate readings. Every plateroom should have two or more, whether it is air conditioned or not.

► Many platemakers feel that there is considerable latitude in the plate exposure. This is not true on quality process plates. With simple line work, solids, and low-quality halftones, the latitude may be 100% or more. On color work on which the halftone has sharp, opaque dots with narrow fringes, the latitude is appreciable at low humidities.

But when the sensitivity guide sounds the warning bell that something is wrong, the platemaker does not know where to look if a half-dozen variables are out of control. There are so many variables difficult to control that it behooves the platemaker to keep a tight rein on those easily controlled. When one is sure that a cer-

tain number of his operations are as near ideal as possible, it narrows the number of places he must look for trouble. If he has become lax with one variable, it is quite possible that in a short time control will loosen up on others. Then it is a long hard pull of testing and experimenting before real uniformity is again possible.

► Stopping-out before development is in some ways more satisfactory than after development. But there are two drawbacks. One is that intricate work makes it difficult at times to see all the areas to be painted, especially under the orange lights that should be used because the plate is still sensitive to white light. The other is that the image or unexposed areas will continue to harden due to dark reaction. This action is slow when the relative humidity is below 50% and the temperature is below 75°F. But on hot humid days, the stopping-out operation is often limited to a half hour.

If the image areas harden due to dark reaction, the plate may not develop in a normal way. If it requires too many applications of developer to bring the sensi-

tivity guide to the proper number, penetration of the stencil may occur. So on hot humid days, omit the stopping-out before development, and do it after the plate has been deep-etched.

If unexposed or unwanted areas are large, mask the work areas with lightproof paper or foil and reexpose the plate to an arc light. This may save time, and it has the advantage that these nonwork areas will be better desensitized than if their coating had not been exposed. However, be sure that the masking paper is lightproof. Some yellow or orange papers let through as much as 5% to 10% of the actinic light, and two thicknesses are required. With a good orange or red masking paper, only one thickness is needed.

Select a good masking or stripping tape. Tape that has a cellophane base attracts moisture in hot, humid weather. In contact with the plate this seems to soften the coating so that later on it is penetrated by the developer. Tapes are available that have an acetate or vinylite base; they do not cause this trouble. Use the thinnest tape you can get.

As soon as the stop-out lacquer or shellac is dry, or the masked plate has been reexposed, it is ready to be developed.

A further discussion of maintaining tighter controls in the making of deep-etch aluminum plates will appear in an early issue.

## Donald H. Rollo Receives First Master's Degree in Printing

The first Master of Science degree in printing management has been conferred on Donald H. Rollo of Johnson City, N. Y., at the South Dakota State College in Brookings. Mr. Rollo was granted the Bachelor of Science degree in printing management at the Rochester Institute of Technology in 1957. During the 1959-60 school year, he held a



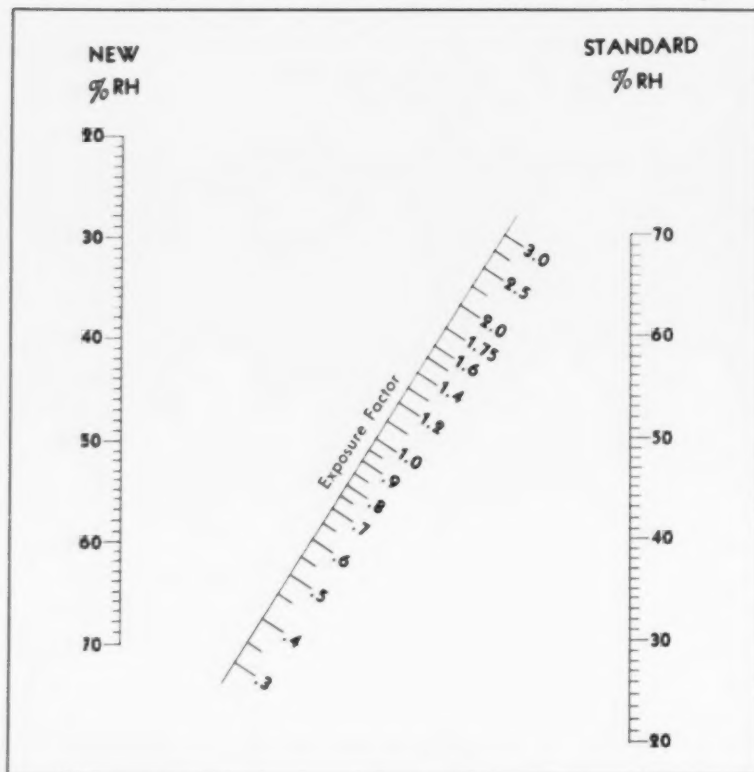
Donald H. Rollo

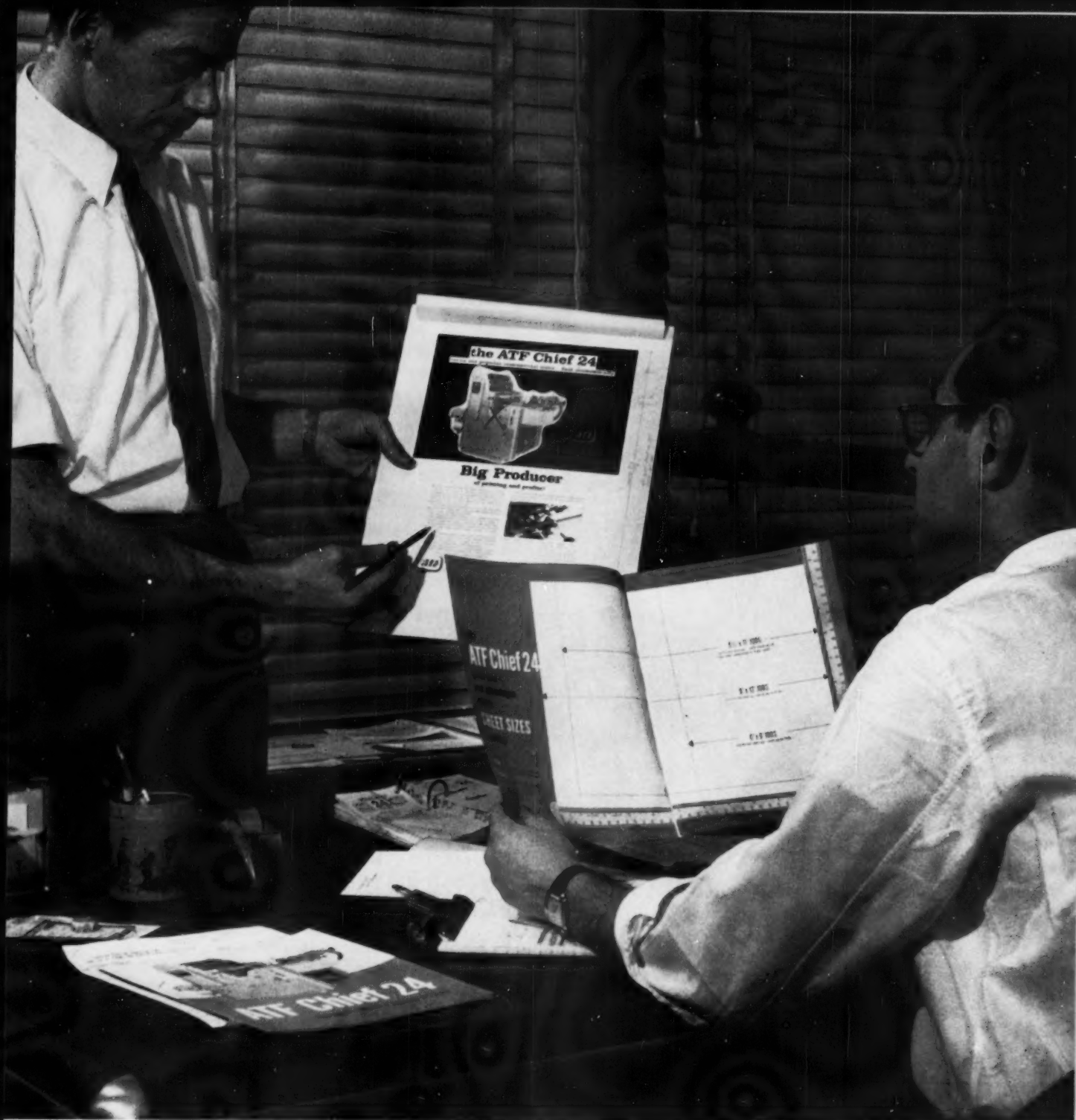
graduate assistantship in the Department of Printing and Journalism, with duties in production, research, and teaching. His thesis, entitled "An Investigation of Production Control Systems and Methods Used in Selected Small Commercial Printing Plants," was completed in partial fulfillment of the requirements for the M.S.

## Stanford Engineering Expands

Stanford Engineering Co., manufacturers of web guiding equipment, unwinds and rewinds, doctor machines, and slitters, has doubled the size of its Salem, Ill., plant with a new one-story brick addition. Approximately 15,000 square feet have been assigned to increase the company's manufacturing facilities.

FIGURE 3: Relative Humidity-Exposure Nomograph for plates which have the same coating thickness and which stand for the same time between coating and development—not less than one hour or more than three hours. Exposure factors for relative humidities above 70% are subject to large error





*"This job is 8½ x 11" full bleed. If we put it on the new ATF Chief 24 we'll get at least 19,500 per hour."*

THE CHIEF 24 FEATURES SPEEDS UP TO 6500 IPH—HANDLES 8½ x 11" (WITH FULL BLEED)  
OR 9 x 12" JOBS FOUR-UP. *Write for Literature.*



**American Type Founders**

200 Elmora Avenue, Elizabeth, New Jersey

ATF type faces used in this advertisement: Century Schoolbook with Italic and Craw Clarendon Book



# National Metal Decorators' Convention Oct. 17-19

The National Metal Decorators Association will hold its 26th annual convention at the Shoreham Hotel in Washington, D.C., Oct. 17-19. Registration will begin on the evening of Oct. 16.

Dr. Clifton Ganus, Jr. will open the first general session on Oct. 17 with a talk entitled, "The Secret of American Achievement." Einar Wulfsberg will discuss "The Food Additive Status of Finishes for Metal Food Containers." The session will close with a discussion of the

future of lithography by George Mattson of Printing Industry of America, Inc.

Except for a half-hour movie, "Rhapsody of Steel," produced by the United States Steel Corp., the entire second day of the convention will be devoted to round-table discussions. The first session will include discussions of plates, blankets, and inks; the second will be concerned with presses, ovens, and coaters, and the third with coatings, rollers, and metals.

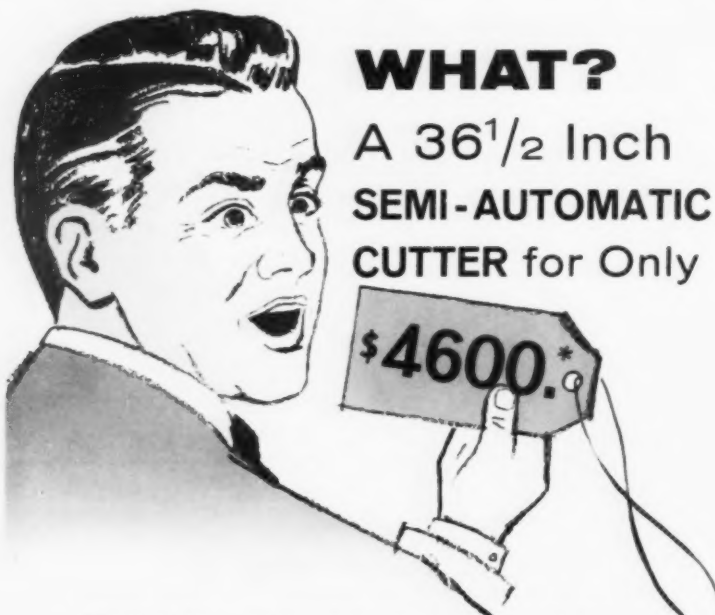
On the last day of the convention, Oct. 19, members will hear James Low describe requirements for leadership. Later, Emil F. Sova will point out ways of setting machine time standards, and Walt McEvilly will present a talk on offset blankets.



Harold W. Lee  
President



W. A. Westphal  
Vice-President



**WHAT?**  
A 36<sup>1</sup>/<sub>2</sub> Inch  
SEMI-AUTOMATIC  
CUTTER for Only

**\$4600.\***

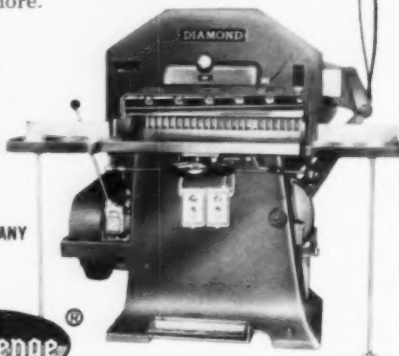
That's right . . . that's all it costs for a heavy duty, semi-automatic, Challenge-Diamond 36<sup>1</sup>/<sub>2</sub>-inch cutter. Less the trade-in value of your present cutter, of course.

So if your plant is outgrowing its present light duty, small, cutting equipment or your old cutter is becoming a costly bottleneck, a new Challenge-Diamond Hydraulic Clamp Cutter can be your best buy!

Just the change from hand clamping to semi-automatic power clamping can reduce cutting time and increase cutting capacity 40% or more.

For more information about this and other Challenge models to meet your needs, see your dealer salesman or write:

The CHALLENGE MACHINERY COMPANY  
GRAND HAVEN, MICHIGAN  
\*F.O.B. Factory



PC-118

During the afternoon session, Dr. Howard L. Gerhart will speak on the "Research Approach to Fast Cure Coatings, and Donaldson Hurd will present a Du Pont movie, "Something New Under the Sun." Research will be the topic of Michael H. Bruno of the Lithographic Technical Foundation in the final talk.

Members will elect new officers and directors at a business meeting on Oct. 19. A reception and banquet, featuring Van Harris, humorist, as the banquet speaker, will be held that evening.

## Finch, Pruyn Contest Promotes Fine Printing

Finch, Pruyn and Co., Inc., Glens Falls, N. Y., has announced a national printing contest starting Oct. 1 and running until Jan. 31 next year. Winners will receive plaques plus local, regional, and national publicity through the company's advertising and sales promotion departments.

All printers are eligible to submit any number of examples of printing on Finch Offset and Cooper's Cave Offset stocks. Entries in six categories, one, two or more colors on each stock, will be appraised for their design originality, craftsmanship, and effectiveness.

Finch, Pruyn paper merchant representatives will handle the contest. Winning entries selected by three prominent graphic artisans will be announced early next spring. The awards are intended to recognize the creative ability of the nation's printers. A followup program planned by the company's public relations department will aid winners in merchandising and promoting their businesses.

## Ad Institute Meets in November

The Point-of-Purchase Advertising Institute has scheduled its 14th annual exhibit and symposium for Nov. 1-3 at the Coliseum in New York City.



## K. G. Scheid New Carnegie Graphic Arts Dept. Head

Kenneth G. Scheid has been named head of the newly-established Department of Graphic Arts in the College of Fine



Kenneth G. Scheid

Arts at Carnegie Institute of Technology. He came from the Wharton School of Finance and Commerce at the University of Pennsylvania, where he was a lecturer and executive secretary of the Labor Relations Council. For six

years prior to 1959 he was industrial relations manager for the Forbes Lithograph Manufacturing Co., Chelsea, Mass. During that period, he served as coordinator of Boston University graphic arts courses and as chairman of the Graphic Arts Institute of New England's management education committee.

Mr. Scheid received his B.S. degree in chemical engineering and business administration from the Massachusetts Institute of Technology and his M.B.A. degree in industrial relations from the University of Chicago.

After service in 1945 as an ensign in the U. S. Naval Reserve, he joined the State Department as assistant to the director of sales for the Foreign Liquidation Commission. In 1947 he began a two-year stretch as principal wage and salary analyst for General Mills, Inc. He was an economist on the Wage Stabilization Board in Washington when he accepted a position with Forbes Lithograph Manufacturing Co. He left that post to become associate professor of graphic arts and economics at Carnegie.

## ALA New York Union Starts National Advertising Plan

Amalgamated Lithographers of America's Local No. 1, New York City, is launching this month what is said to be the first national advertising campaign sponsored by a lithographic trade union.

The theme selected for the first of a series of four-page color inserts is "Out of Chemistry, Electronics, and Advanced Technology... a Tradition of Craftsmanship." Some 158,000 copies of this insert were due to appear in national graphic arts magazines which go to printing plants, advertising agencies, and buyers of lithography.

The basic idea which ALA is trying to present is that a good craftsman is good economy for all who have a stake in the lithographic industry, according to Edward Swayduck, president of the New

York union, which has approved a \$100,000 budget.

In announcing the campaign Mr. Swayduck said that the first insert would convey to graphic arts plants and buyers "the facts that there is no substitute for skill, and that skilled craftsmen are the best guarantee for profitable production. Continuing developments in machinery, electronics, and chemistry have meaning for management and buyers only to the extent that these tools can be used by skilled craftsmen to make lithographic production better, more profitable for management, and less expensive for buyers. ALA desires to keep its members constantly up-

to-date on new developments. Neither any shop nor any man can remain an island and be unaware of all of the new skills and know-how of the lithographic craft. This is the story we propose to tell."

## Buys General Offset Printing Co.

Progress Manufacturing Co., Inc., Philadelphia, whose lines include lighting fixtures, building material, and electronic products, has acquired General Offset Printing Co., Inc., Springfield, Mass. The parent company's new subsidiary is continuing operations under its own name with no personnel changes. Joseph Venti is president.

## HICKOK selects PARCHTEX!

...an Elegant Paper for an Announcement of Elegance



Your Sorg distributor will be happy to furnish you with a PARCHTEX Swatch Book, showing the full line of sizes, weights, and colors carried in stock.

Elegance... charm... glamour... dignity... distinction—PARCHTEX has them all! That's why so many printers and advertisers are choosing PARCHTEX, with its luxurious appearance of fine parchment, to set their printed pieces above and apart from the ordinary.

Whatever the job—be it a single-color letterhead or a big, multicolor brochure—PARCHTEX provides the impressive touch that wins sales and influences customers. Try PARCHTEX yourself! You'll be delighted with its rich, velvet-textured look, and the ease with which it performs in both pressroom and bindery.

Ask your Sorg distributor for the new PARCHTEX Printed Samples Portfolio, and for sample sheets of PARCHTEX in both the 24 lb. text weight and 65 lb. cover weight, in Green, Blue, Pink, White, and Natural. Phone him today!



**THE SORG PAPER COMPANY • Middletown, Ohio**

Manufacturers and Converters of Stock Line and Specialty Papers

Offices in NEW YORK • CHICAGO • BOSTON • ST. LOUIS • LOS ANGELES

### SORG STOCK LINES

WHITE SORG • CREAM SORG • LEATHER EMBOSSED COVER • PLATE FINISH • EQUATOR INDEX BRISTOL • REGISTER BOND  
MIDDLETOWN POST CARD • 410 TRANSLUCENT • EQUATOR LEDGER • SORG'S BLOTTING • TENSAX  
GRANTEX • PARCHTEX

# Recent Improvements in Duplicate Printing Plates

(Concluded from page 70)

along with the entire letterpress industry by competing processes and customer pressures for higher quality plates for faster presses and unlimited press life, the duplicate printing plate industry is meeting the challenges with positive action.

We believe that the recent progress in precision in our production operations; the elimination of plate weight where necessary; the provisions for tension lockup and increased printing areas; the premake-ready of plates; the improvement of ma-

terials; the speeding up of stereotype operations; the strengthening of plates through lamination; the lengthened press life of nickel and chrome-faced plates; the reduction, and in some cases elimination, of finishing operations; the great gains in color register of plates; the incorporation of plastics; the advances in rubber plates and, most important, the overall enthusiasm and desire for progress among duplicate platemakers assures a healthy future for our industry and for letterpress itself.

Regardless of what kind of plate will be required by the printer in the months and years ahead, the duplicate plate industry is determined to produce such a plate. Our industry is today leading the way in many areas in the production of the new photosensitive plates such as Dycril. Many of electrotyping plants have photoengraving departments and also manufacture offset printing plates of all kinds. Some of them make conventional, powderless-etch, and wrap-around plates, and are rapidly getting into the field of precurved engravings.

As the printer has moved slowly into the combination letterpress-offset plant, so the trend in the electrotyping industry is to offer not only all kinds of duplicate plates but all kinds of original letterpress and offset plates if and where such a move proves commercially sensible. Electrotypers are determined to produce not only the finest duplicate printing plates obtainable but to expand where feasible and produce plates for new wrap-around letterpress units or any other new process.

## L. A. Ireland, West Coast Graphic Arts Leader, Dies

Luis A. Ireland, a leader of the printing and lithographic industry in northern California, died July 24 at the age of 80. Before his retirement in 1958, Mr. Ireland had been executive secretary of the Employing Printers and the Employing Lithographers Associations of San Francisco, both of which are now divisions of the San Francisco Graphic Arts Employers Association. Mr. Ireland, who was born in England in 1880, began his career as a newspaperman. He came to San Francisco in 1904 and continued in newspaper work until 1907, when he joined the Multigraph Co. in San Francisco. Later, he became general manager of Myself-Rollins Banknote Co., San Francisco.

When the Employing Printers Association was formed in 1927, Mr. Ireland became its first executive secretary. Ten years later, he also took charge of the Employing Lithographers Association when that group was organized.

In 1919 he became assistant secretary of the San Francisco Printers Board of Trade. Two years later he became secretary and remained in that post until the board was disbanded in 1941.

During the early 1930's Mr. Ireland helped set up the printing industry codes for National Recovery Administration.



Luis A. Ireland

the  
**WHITE**  
that's  
**WHITE**  
under every light

Nothing tricky about it — just that no toning-dyes are used in Fox River's Improved Arctic White to dull its brightness under different kinds of light.

It's 'magical,' too, how flat it lies and how well it runs!

Improved Arctic White — for extra customer satisfaction. Ask your Fox River distributor for samples.

**FOX RIVER**

*Fine Papers*  
Since 1857

**PAPER CORPORATION**

APPLETON, WISCONSIN

Anniversary, National Bank, English, and Fox River Bonds  
Anniversary and Fox River Onion Skins

## Estimating Trick Saves On Printer's Paper Bill

(Concluded from page 69)

on a 6x7 sheet, it could be cut from a 22x34 sheet and result in 15 out, two on.

The number of sheets required for this 2,000 order takes less than a ream of stock and should be sold at the broken ream price, regardless of quantity and price at which you bought the material. The credit man from the paper house may grant you a 30-day payment period. But it will probably be 60 days before you get in the cash from the customer. In some cases it may even be 90 days. So if you have the purchasing power to buy in larger than broken-ream quantity and price, why discount this advantage by letting the customer sop his bread in your gravy?

Even when an order does require purchase of a special stock in less than ream lots, it may be to your advantage to buy the full ream. In those areas in which paper wholesalers now price their stocks in thousand-sheet lots, any less than this amount is subject to a 25% penalty.

As an example, take an order calling for 800 sheets of 17x22 20# bond. This is 32 pounds of stock at 30¢, amounting to \$9.60. Add a 25% broken-lot penalty of \$2.40 and the stock costs \$12. A thousand sheets weighing 40 pounds, at 30¢, costs \$12, so it's wise to buy the full package, use the 800 sheets, and then stock the bal-

## Donnelley Sales, Earnings Highest in Past 95 Years

R. R. Donnelley & Sons Co. reported sales and earnings for the six months ended June 30 were the highest for that period in the company's 95-year history.

Six-month net sales were \$71,412,000, according to the company. Sales for this period in 1959 were \$63,093,000. Net income reached \$4,566,000. This compares with \$4,139,000 for the first half of 1959.

On June 20, a two for one stock split previously approved by the stockholders became effective.

"It is expected that during 1960 approximately \$16,000,000 will be spent for improvements or additions to plant and equipment," C. C. Haffner, Jr., chairman and chief executive officer, stated in a report to stockholders.

The report announced that the plant in Chicago for producing *National Geographic Magazine* is in full operation. The new plant in Old Saybrook, Conn., and the expansion of the Willard, Ohio, plant are both progressing on schedule.

Expansion at the rotogravure plant in Warsaw, Ind., has been accelerated, and on June 7, construction began in Chicago on a new corporate office building which is scheduled for completion next spring.

ance. Many printers keep an odd lot list of stock handy for reference. This list should show the kind of stock, size, weight, color and location. Careful attention in keeping this list up to date and accurate enables you to fill many a small order from what many call "the scrap pile."

On days when Joe does not have a full day ahead on the press, use some of the odd list stock for making up some of those scratch pads which are always so welcomed by customers.

And be sure you put your name on them, with a word or two about your service. It pays to advertise—if you can deliver the goods.

## Mead Forms Foreign Subsidiary

The Mead Corp. has established a foreign subsidiary, Mead S. A. (Société Anonyme), with headquarters in Zurich, Switzerland. The new firm for the present will engage in sales and licensing activities and will explore possibilities for manufacturing some of Mead's products. Harry R. Slack IV, will head the foreign organization.

## Dealer Moves Chicago Offices

Roberts & Porter, Inc., graphic arts supplies and equipment distributing firm, has moved its Chicago operations to 4140 W. Victoria Ave.

## ....a report from NORTHWESTERN PHOTOENGRAVING CO.

Northwestern of Chicago installed a 30" x 40" flip-top unit in March, 1959, and were so enthusiastic with its operation that they added a 50" x 62" flip-top a month later. Here are some of the comments from the boys in the shop—"Perfect light distribution over the entire blanket area"—"Its compactness saves us valuable floor space"—"cuts production time 40%"—"easiest to use platemaker we've ever had."

nuArc flip-top platemakers are available in seven sizes, from 13" x 18" to 50" x 62", are priced substantially less than separate arc lamp and vacuum frame units.

If you would like to know more about the advantages of flip-top platemaking, send for Bulletin A500L.





# flip-top

PLATEMAKER

## CUTS PLATE PRINTING TIME 40%

Gives Finest Detail  
We've Ever Seen!



COMPANY, INC.

General Office and Factory: 4110 W. Grand Ave. • Chicago 51, Ill.  
Sales and Service: New York • Los Angeles

# Photo-Lithographers Will Meet in Chicago Oct. 5-8

(Continued from page 67)

Dr. Roy B. Eastin, executive officer, Government Printing Office. He will tell whether cybernetics, feedback, simulation techniques, operation research, and automatic data processing are applicable in printing plants.

"Lithographic Printing on Aluminum Foil," James T. Trousdale, product manager, laminating division of the Anaconda Aluminum Co. Information about ink application and drying, stock racking, production speeds, all supported by samples

of lithographic printing on stocks ranging from light to heavy board.

## Saturday, Oct. 8

Saturday morning and afternoon. Panel discussion of lithographic production procedures. No long speeches, just a workshop where craftsmen can ask questions and get expert answers. Moderator: William J. Stevens, who is the Philadelphia district manager for the Miehle Co., a division of Miehle-Goss-Dexter, Inc. Panelmen: camera, James J. Farrell, plate de-

partment foreman of the Inland-Magill-Weinsheimer Co.; platemaking, Harold C. Dethlefsen, president, Process Litho Arts, Inc.; press, Otto Smith, pressroom superintendent, Photo-Press, Inc.; ink, Leonard E. Dama, ink department superintendent, I. S. Berlin Press; technical, Michael H. Bruno, research director, the Lithographic Technical Foundation; paper, F. M. Trousdale, quality control manager, Nekoosa-Edwards Paper Co.

NAPL will hold its annual business meeting and elect officers on Thursday morning. Guest speaker at the luncheon on that day will be Harry Hershfield, humorist, and cartoonist. There will be a luncheon meeting of the new board of directors on Friday. The annual dinner, followed by dancing and other entertainment, is scheduled for Friday night.

Registration forms may be obtained from NAPL headquarters at 317 W. 45th St., New York 36.

## William H. Walker New Ad Manager at Davidson's

William H. Walker, whose appointment to serve as advertising manager for the Davidson Corp., a subsidiary of the Mergenthaler Linotype Co., was announced last month, rounded out his formal education with four years of study at Ohio State University, Columbus.

Mr. Walker began his business career soon after receiving his Bachelor of Science degree in June nine years ago. He became associated with a Columbus television station, but served in a sales promotion capacity for only a few months before he joined the Army.

When he returned to his home in Los Angeles in 1953, he took a position with Batten, Barton, Durstine & Osborn, Inc., and was assigned to this advertising agency's Los Angeles office. He was assistant to the production manager when he left to become advertising manager for the F. J. Heer Printing Co. in Columbus.

Mr. Walker became Davidson advertising manager after four years of association with the advertising department of the American Telephone and Telegraph Co. in New York City.

## Blanchard Press to Move to New Plant on Long Island in Spring

Blanchard Press, Inc., New York City, plans to move operations next spring into its own building now under construction on a 7½-acre plot in the Roosevelt Field industrial area on Long Island.

Current space in the Manhattan section of New York City runs to 85,000 square feet on seven floors. The new, one-story building will provide for 125,000 square feet and permit future expansion.



*For a paper that fits your job  
and fits your budget, too...use*

**ALPENA MANIFOLD** SUBSTANCE 9 (18M)

the light weight paper for many uses



NEW illustrated brochure describing uses of ALPENA MANIFOLD sent on request.

SAVES original cost, because ALPENA MANIFOLD weighs less, it costs less per ream than heavier weight papers.

SAVES postage, especially in quantity mailings, direct mail, envelope enclosures, air mail.

SAVES the cost of filing space, cuts cost to half the requirements needed for heavier weight papers.

The excellent printing surface—smooth and fast drying—accepts ink quickly and evenly, insuring quality results, offset or letterpress.

**FLETCHER**

**PAPER COMPANY**

General Sales Offices: 20 N. WACKER, CHICAGO 6, ILLINOIS  
Mill at ALPENA, MICHIGAN



## LTF-PIA Program Includes Major Training Sessions

Foreman Management and Visual Economics programs, carried on jointly by Printing Industry of America and the Lithographic Technical Foundation, call for two major training sessions this fall.

A refresher course for foremen who have taken previous courses and wish to expand their knowledge is dated for Sept. 22-24 at the Treadway Inn, St. Davids, Pa. This session is also open to those who wish to learn more about the over-all program before enrolling for the intensive training course scheduled for the week of Nov. 14 at Forest Hills, N.Y.

Ideas exchanged during the September session will be used as the basis for much of the November course, which will qualify foremen to serve as trainers of supervisory skills and methods with management personnel in their own and other plants.

Both courses will include the Visual Economics program, which uses charts, diagrams and other devices to call attention to economic facts that employees may have overlooked in evaluating their work in relation to their earnings and job security and the company's success.

PIA reports that past courses have improved the supervisory skills of some 200

trainees and taught them to serve as trainers to more than 4,000 front-line management personnel.

Further information may be obtained from PIA headquarters at 5728 Connecticut Ave., N.W., Washington 15, D.C.

## Direct Mail Advertising Association Meets Oct. 9

More than 60 winning entries in the 1960 Direct Mail Leaders Contest conducted by the Direct Mail Advertising Association will be announced at the organization's 43rd annual convention which will be held Oct. 9-13 at the Americana Hotel in Miami Beach, Fla.

The Gold Mailbox will be awarded for the best of all entries and the Henry Hoke Award will be presented for the most courageous solution of a difficult direct mail problem. G. B. McCollum of Reuben H. Donnelley Corp. chaired the judges.

Warren Rieders, formerly with Reynolds & Reynolds, New York City, has joined the association's headquarters staff. He has charge of contest details, the workshop program, and convention exhibits. Membership and membership service activities have been assigned to George J. Parisi, who previously served the American Gas Association and the American Newspaper Publishers Association.

## A. E. Giegengack Awarded Benjamin Franklin Plaque

(Concluded from page 104)

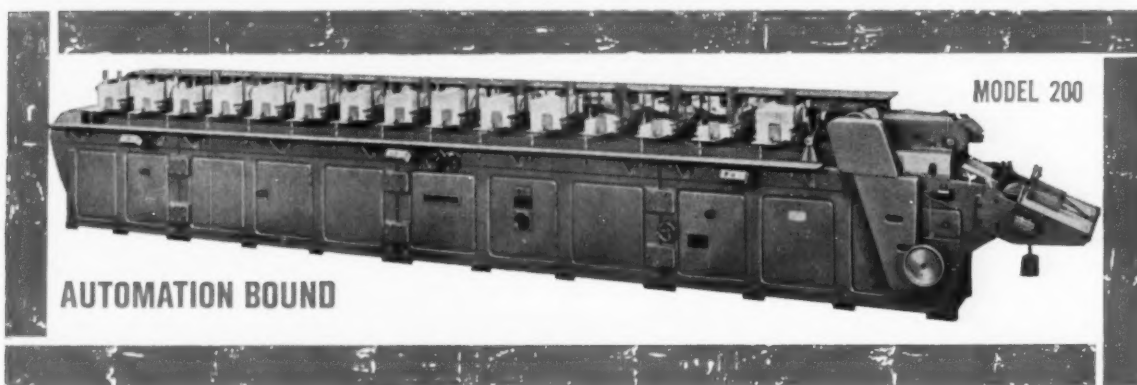
1931. His second love is the National Scholarship Trust Fund of the Education Council of the Graphic Arts Industry.

Other phases of his activities include his career as a banker. He is chairman of the board of the First Federal Savings and Loan Association, Washington, D.C., and a member of the board of directors of the Bank of Commerce and Savings, also in Washington. He was formerly an executive of the Lanston Monotype Co. and Electrographic Corp. He still retains his executive position with the Army Times Publishing Co. in Washington.

Mr. Giegengack has honorary life memberships in the Printing Industry of America, Inc.; the Graphic Arts Association of Washington, D.C., and the Washington and Boston Clubs of Printing House Craftsmen.

## Gravure Research to Meet Oct. 25

Gravure Research, Inc. has set Oct. 25-26 as the dates of its annual members' meeting at the Statler-Hilton Hotel, New York City. Carl M. Metash, president, forecast that an announcement of major significance to gravure will be made at this meeting.



## EHLERMANN COMBINATION COLLATOR/GATHERER

No down time with top loading and bottom feed. Ehlermann 200 handles 16# single sheets to 64-page signatures, individually or mixed. Operates at speed of 4,000 gathered sets per hour.

Automatic packer delivery with jogger and offset-stagger. (A variety of conveyor deliveries also available). Fully equipped with positive, heavy duty electrical mis-feed detectors, individual double pull stop caliper and/or double-pack inspector.

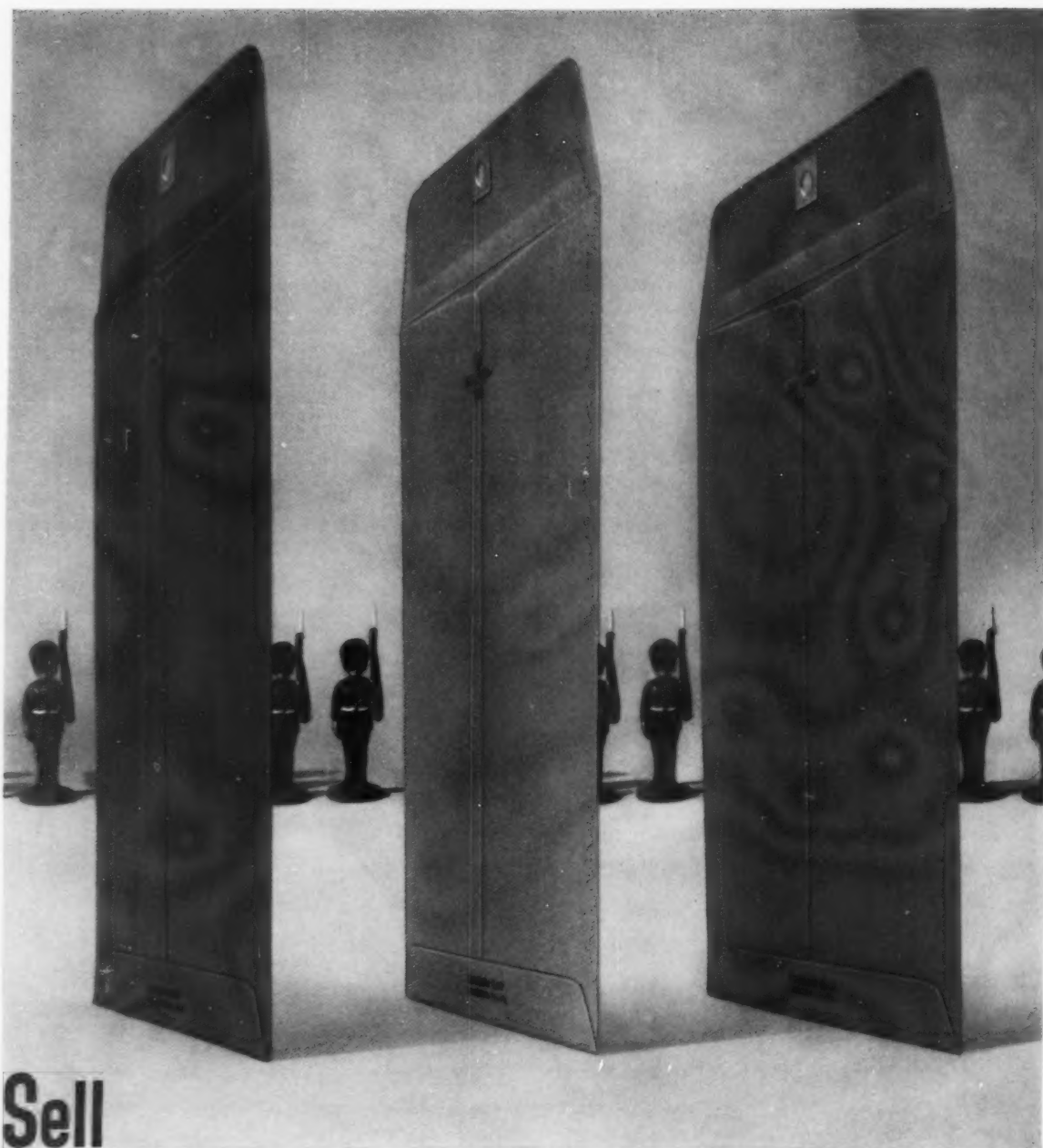
**SIZES:** 4x6" to 13x18" (larger on request)

Production-tested and in use in binderies and printing plants throughout the U. S.

For additional information, prices, demonstrations:

**LLOYD ASSOCIATES (Machinery) LTD., 15 William St., New York 5, N.Y.**

Exclusive distributors, U.S. and Canada



**Sell**

**this  
complete  
line**

Glazed, Natural, Gray. All Union—The only source for all three clasp styles.

Stocked all sizes to help you fit quick delivery to customer demand. Ask your paper merchant. Specify *Guardian Clasp*...order today!



**UNION ENVELOPE COMPANY**

"Selling to Paper Merchants for over 25 years"

HEADQUARTERS - NEW YORK, N. Y. PLANTS - NEWARK, NEW JERSEY

## Where to buy



**ALBANY, N. Y.**  
W. H. Smith Paper Corp.

**ALLENTOWN, PA.**  
Klein Bros. Paper & Twine Co.  
Lehigh Valley Paper Co.  
G. A. Rinn Paper Co.

**ATLANTA, GA.**  
Dillard Paper Co.  
Sloan Paper Co.  
Vulcan Paper Co.

**AUGUSTA, GA.**  
Dillard Paper Co.

**BALTIMORE, MD.**  
Whitaker Paper Co.  
White Rose Paper Co.

**BINGHAMTON, N. Y.**  
Binghamton Paper Co.

**BIRMINGHAM, ALA.**  
Dillard Paper Co.  
Jefferson Paper Co.  
Sloan Paper Co.  
Strickland Paper Co.  
Whitaker Paper Co.

**BLUEFIELD, W. VA.**  
Paper Supply Co.

**BRISTOL, VA.**  
Dillard Paper Co.

**BUFFALO, N. Y.**  
Franklin-Cowan Paper Co.  
Gebhard Paper Co.  
Hubbs & Howe Paper Co.

**CHARLESTON, W. VA.**  
Capitol Paper Supply Co.

**CHARLOTTE, N. C.**  
Dillard Paper Co.  
Virginia Paper Co.

**CHATTANOOGA, TENN.**  
Sloan Paper Co.  
Southern Paper Co.

**CINCINNATI, OHIO**  
Chatfield Paper Corp.

**CLEVELAND, OHIO**  
Cleveland Paper Co.

**COLUMBUS, OHIO**  
Sterling Paper Co.

**COLUMBIA, S. C.**  
Palmetto Paper Co.

**DALLAS, TEX.**  
E. C. Palmer & Co.  
Southwestern Paper Co.

**DAYTON, OHIO**  
Chatfield Paper Corp.

**DES MOINES, IOWA**  
Birmingham & Prosser Co.  
Pratt Paper Co.

**DUBUQUE, IOWA**  
Weber Paper Co.

**EVANSVILLE, IND.**  
McMurry-Martin Papers, Inc.

**ELMIRA, N. Y.**  
Horowitz Brothers

**FORT WAYNE, IND.**  
Milcraft Paper Co.  
Taylor-Martin Papers, Inc.

**FORT WORTH, TEX.**  
Southwestern Paper Company  
Lind Paper Co.

**GREENSBORO, N. C.**  
Dillard Paper Co.

**GREENVILLE, S. C.**  
Dillard Paper Co.

**HAGERSTOWN, MD.**  
Antietam Paper Co.

**HARRISBURG, PA.**  
Paper Distributors  
of Harrisburg  
Penn. Paper Co.

**HOUSTON, TEX.**  
Houston Paper Co.  
E. C. Palmer & Co.

**HUNTINGTON, W. VA.**  
Cincinnati Cordage & Paper Co.

**INDIANAPOLIS, IND.**  
Century Paper Co.  
Chatfield Paper Corp.  
Indiana Paper Co.  
C. P. Lesh Paper Co.

**JACKSON, MISS.**  
Central Paper Co.  
Townsend Paper Co.

**JACKSONVILLE, FLA.**  
Virginia Paper Co.

**JAMESTOWN, N. Y.**  
Kenneth W. Fosburg Co.  
Milcraft Paper Co.

**KANSAS CITY, MO.**  
Birmingham & Prosser Co.  
Butler Paper Co.  
Weber Paper Co.

**KNOXVILLE, TENN.**  
Cincinnati Cordage & Paper Co.  
Dillard Paper Co.  
Southern Paper Co.

**LITTLE ROCK, ARK.**  
Roach Paper Co.

**LOUISVILLE, KY.**  
Southeastern Paper Co.

**MACON, GA.**  
Dillard Paper Co.

**MEMPHIS, TENN.**  
Memphis Paper Co.  
Roach Paper Co.  
Southland Paper Co.  
Western Newspaper Union

**MIAMI, FLA.**  
Southern Paper Co.

**MONTGOMERY, ALA.**  
Weaver Paper Co.

**NEW ORLEANS, LA.**  
A to Z Paper Co.  
D & W Paper Co.  
Liberty Paper Co.  
E. C. Palmer & Co.

**NASHVILLE, TENN.**  
Clements Paper Co.

**NORFOLK, VA.**  
Old Dominion Paper Co.

**OMAHA, NEB.**  
Field Paper Co.

**PHILADELPHIA, PA.**  
T. W. Price Co.  
J. L. N. Smythe Co.  
Wilcox-Walter-Furlong  
Paper Co.

**PITTSBURGH, PA.**  
Chatfield & Woods Co. of Penn.

**RALEIGH, N. C.**  
Dillard Paper Co.

**READING, PA.**  
M. J. Earl Co.

**RICHMOND, VA.**  
Virginia Paper Co.

**ROANOKE, VA.**  
Dillard Paper Co.

**ROCHESTER, N. Y.**  
Economy Paper Co.  
Fine Papers, Inc.

**ST. LOUIS, MO.**  
Birmingham & Prosser Co.  
Butler Paper Co.

**SHREVEPORT, LA.**  
Louisiana Paper Co.  
Western Newspaper Union

**SCRANTON, PA.**  
Megargee Bros., Inc.  
Pennsylvania Paper &  
Supply Co.  
Wilcox-Walter-Furlong  
Paper Co.

**SPRINGFIELD, MO.**  
Butler Paper Co.  
Springfield Paper Co.

**SYRACUSE, N. Y.**  
Miller Paper Co.

**TAMPA, FLA.**  
Graham-Jones Paper Co.  
E. C. Palmer & Co.

**TOLEDO, OHIO**  
Cannon Paper Co.

**TROY, N. Y.**  
Troy Paper Co.

**TULSA, OKLA.**  
Beene Paper Co.  
Tulsa Paper Co.

**WASHINGTON, D. C.**  
Frank Parsons Paper Co.  
Virginia Paper Co.

**WHEELING, W. VA.**  
Olmstead Paper Co.

**WICHITA, KANS.**  
Butler Paper Co.  
Wichita Paper Co.

**WILKES-BARRE, PA.**  
General Supply & Paper Co.  
Union Paper & Supply Co.  
H. A. Whiteman & Co.

**WILLIAMSPORT, PA.**  
Susquehanna Paper & Box Co.

**WILMINGTON, N. C.**  
Dillard Paper Co.

**WINSTON-SALEM, N. C.**  
Dillard Paper Co.

**YORK, PA.**  
Andrews Paper House of York

UNION ENVELOPE COMPANY

## POINTERS for PRINTERS

PRINTER and LITHOGRAPHER pays \$5 for each item used in this column

### Cut Register Marks Into Acetate Overlays

Instead of drawing register marks on acetate overlays on art work, I cut the register marks lightly into the acetate. Then, I fill in the cuts with a litho crayon to assure accurate and non-smearing marks.—ARTHUR JACOBS, Nazarene Publishing House, Kansas City, Mo.

### Clean and Oil Rim of Partially-Used Ink Can

Frequently, after a can of ink has been partially used on a job and ink has gotten around the outer rim, the top is put back on the can, and the can is put on the shelf until it is needed again. The next time the ink is needed, the cover is stuck solid with hardened excess ink. To prevent this, the outer rim of an ink can should always be cleaned before the can is replaced on the shelf. A little vaseline or oil rubbed around the outer rim will assure that the lid will come off easily the next time the ink is used.—RICHARD J. FASTNER, Editor, *Cloud Chaser* magazine, St. Cloud, Minn.

### Eraser Smooths White Spots Caused by Bad Type

When printing a large sign designated as a rush job, we found that small nicks in the wood type were causing white spots in the otherwise bold letters on the printed sheets. We discovered that in a case like that, rather than replace the type or patch it with adhesive, an ordinary eraser on a pencil can be used to spread the ink into the white spots. The job can be finished without a trace of spots and in a minimum of time.—RICHARD J. FASTNER, Editor, *Cloud Chaser* magazine, St. Cloud, Minn.

### Use Plastic Bottles for Litho Chemicals

For safe, economical handling of liquids on an offset press, use polyethylene bottles with spout caps. I have white etch, yellow etch, copper roller wash, and even a press washup solution in these handy squeeze bottles. They not only save liquids, but prevent the liquids from getting on the hands, an important feature because many persons are allergic to these chemicals. The plastic bottles come in various sizes and are available at most litho supply houses.—MARTIN E. ODELL, Gospel Trumpet Co., Anderson, Ind.

### How to Make Second Color Set Properly

When you print a two-color job on a one-color press, the second ink frequently will not set properly over the first ink. This can often be corrected by using either a heatset compound or a mixture of varnish and a half ounce each of beeswax and paraffin per pound of the second ink. Many ink manufacturers have this compound ready-mixed. After it is used, however, neither varnish nor another ink can be used on the job because the wax will interfere with it.

### Use Collodion to Pick Up Depressed Packing

To achieve a quick makeready on a damaged area in which the packing has been pressed down by a crumpled sheet that went through the press, brush on some collodion. It fills the depressed area and gives it a hard finish. Furthermore, it takes only a few seconds to dry.

# BOOKS FOR THE PRINTER

The *Inland and American Printer and Lithographer* maintains a Book Department. A Book List may be obtained by writing the magazine, 79 W. Monroe St., Chicago 3. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ for handling charge.

## Penrose Annual

EDITED BY ALLAN DELAFONS (Hastings House Publishing Inc., 151 E. 50th St., New York 22. \$12.50.)

This is the 54th volume of a British series of graphic arts annual reviews. Beautifully illustrated with excellent black and white and color reproductions of outstanding design and printing from around the world, the 1960 edition is a credit to this splendid series.

Articles in the book, nearly all of which are illustrated, include *TV Is in Print*, a discussion of the various ways television has added to, not detracted from, printing volume; *Typophiles' Adventures in Book-making*, a study of the Chap Book series of the American Typophile Club; *Facsimile Transmission of Daily Newspapers*, describing electronic and mechanical techniques of the Japanese *Asahi Shimbun* daily newspaper for reproducing editions anywhere in the world, and *Electronics in Color Printing*, a description of new electronic methods of controlling and speeding letterpress, offset, and gravure printing processes.

Other articles deal with the wallpaper designs of William Morris, lettering and letterheads, design in Poland, development of the English blackletter, trends in newspaper format, and other subjects.

## Reproductions Reference Guide

(ODR Reproductions Review, 101 W. 31st St., New York 1. \$5.)

This is a 246-page study of reproduction processes, with chapters written by professional experts in the field. The first section of the book is directed to management. It describes the importance to industry of the reproduction processes, the various services available, and major factors in selecting proper reproduction services. Chapters deal with paper selection, electrostatic printing, commercial blueprinting, and other topics.

The second section of the book is a thorough study of the technical aspects of the various reproduction processes. It has chapters on polyester films, line and half-tone photography, microfilm, blueprint-

ing, four chapters on offset reproduction, and covers a number of other subjects. The book's final section includes an extensive buyers' guide to reproduction equipment suppliers and a list of associations interested in the reproduction and office management fields.

## Employee Publications

BY WILLIAM C. HALLEY (Chilton Co., Book division, 56th & Chestnut Sts., Philadelphia 39. \$5.)

This book on employee publications gives some valuable advice on where to look for an editor, what to look for in an editor, how to control costs, how to choose a printer, and how to create interesting features, news stories, and layouts. The book also includes a section of reprints from employee publications, all of which give evidence of how interesting and well-done material in these journals can be.

We disagree with Mr. Halley's definition of the employee publication's purpose, which in his opinion is primarily to persuade; in ours, it is to inform. He says an employee journal should not "give employees what they like, but rather make them like what they need," the same way, he says, a firm manages sales, production and other aspects of business. We doubt that many production managers, and are sure no sales managers would buy as hard-nosed an approach as this. We agree that the publication must have a policy, obviously sympathetic to the firm, but we question this emphasis on persuasion, which sounds a bit like beating the drum for the party line. We will not go into whether or not that's good or bad, we will just say we think it creates minimum readership. Clear, interesting information on the company's past, its present activities, and plans for the future, all legitimate editorial items, make better material.

In fairness to Mr. Halley, the samples of employee publication stories he selected for specimens, and his own material on how to make house organs alive and interesting, lead us to believe he is not actually as blatant a propagandist as the early pages of the book indicate.

## Printing and Allied Trades Directory

(Benn Brothers, Ltd., Bouverie House, 154 Fleet St., London EC4, England. \$5.88.)

This is an extensive directory of printing services in the United Kingdom. In three sections, it lists printers alphabetically, suppliers alphabetically, and provides a buyers' guide listing suppliers by product classification. The third section also contains an index to the buyers' guide, a list of suppliers' trade names, graphic arts organizations, and miscellaneous information such as trade customs, paper measures, etc.

## Ready to Go Layouts

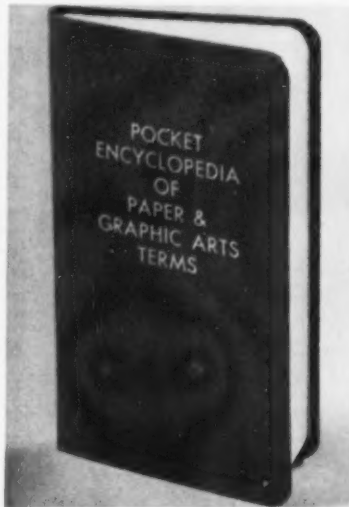
(Multi-Ad Services, Inc., 100 Walnut St., Peoria, Ill. \$14.75 remitted with an order. \$17 on open account.)

Forty layouts for one- or two-color use are collected in this paperbound book. They are complete except for the advertiser's selling message. This is another service by the publishers of the Clipper Creative Art Service, a monthly clipbook of ad ideas. Each layout is printed on coated stock, ready for the camera except for the advertiser's message, which can be simply pasted into place. Each ad carries preprinted markings to indicate press color registration.

## Pocket Encyclopedia of Paper And Graphic Arts Terms

(Thomas Printing & Publishing Co., Kaukauna, Wis. \$1.)

This pocket-size graphic arts reference volume is divided into four alphabetically-arranged sections—"Paper and Paper Mill Terms," "Graphic Arts Terms," "Folding Carton and Boxboard Industry Terms," and "Ink Terms." It has 96 pages and a green leatherette gold-stamped cover. Its size is 3½x6¼ inches. Clear, brief definitions of terms make it a handy aid.



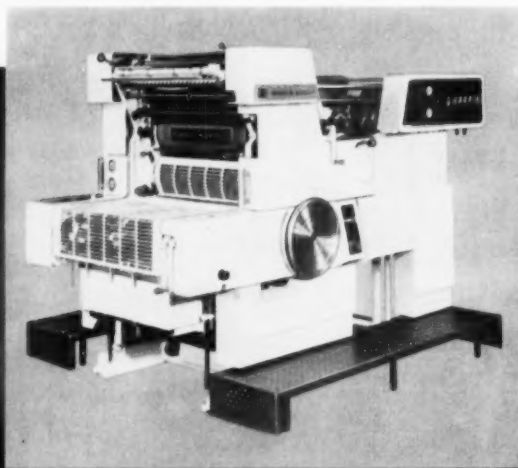
A compact reference work of graphic arts terms is offered by Thomas Printing & Publishing Co.



*HOW TO  
STAY "HEALTHY"  
EVERY DAY*

!

You can "bite" off a wider range of jobs—and run them more profitably — on a Harris 23 x 29" single color. Its high productivity, plus low operating costs, keep your profits healthy on each and every job. It features fast set-up and getaway, as well as easy, trouble-free operation. It handles 8½ x 11" bleed work, six up, with speeds of 8,000 iph. Simplified center separation, pull or push guides, feed rolls and the Harris multi-roll inker design, plus many other "big press" features, are reasons why a man does his best work on a Harris. Write for the new Harris Model 129 booklet.



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A Division of Harris-Intertype Corporation

4510 East 71st Street, Cleveland 5, Ohio

# 20—count 'em—20 big reasons why leading lithographers choose famous 3M Type "R" Photo Offset Plates for 3 out of 4 jobs! Why don't you, too?

Easier handling because of lighter weight . . . superior registration because of "zero" stretch . . . cleaner runs because oxidation has no adverse effect . . . safer to use because they can be run without bichromate . . . longer shelf life . . . no dark-room needed . . . no dark reaction . . . no continuing reaction . . . constant exposure time . . . no gumming for shutdowns . . . may be stored indefinitely . . . not

affected by heat and humidity . . . perfect dots . . . better solids from less water . . . easier desensitization, residual coating is not trapped . . . less ink and water used . . . truer color fidelity . . . no shop coating . . . no variables and inconsistencies . . . you save time and money. All big reasons why you will like these famous plates!

**3m**  PRINTING PRODUCTS DIVISION





Those interested in literature described are asked to write direct to the company listed in the item. New Literature copy must reach the editor by the 15th of the month preceding magazine's issue date

#### Westvaco Inspirations 214

Twentieth century papermaking is covered in the latest issue of *Westvaco Inspirations*, graphic arts quarterly published by the West Virginia Pulp and Paper Co., 230 Park Ave., New York 17. The new issue is largely the work of the camera, permitting the reader to trace the step-by-step process from the forest farming to the paper mill process and on through to the finished sheet of paper.

An illustration in four-color lithography showing pulp and papermaking as an integrated, continuing process is carried on the booklet's center spread. The cover, a reproduction of "Guitar and Violin," a paper collage done in 1913 by Pablo Picasso, accents the papermaking theme.

#### Goodkin TransferMate Camera

The Goodkin vertical 18-inch TransferMate camera is described in a brochure available from the M. P. Goodkin Co.,

112 Arlington St., Newark 2, N.J. The TransferMate exposes film and paper up to 14x18 inches and is designed to meet the first-step photographic needs of Ektalith, Gevacopy, and other matrix-transfer processes.

#### I-T-E Bulletin

A bulletin describing its redesigned line of 4160-v., metal-clad switchgear has been published by the I-T-E Circuit Breaker Co., 1900 Hamilton St., Philadelphia 30. The two-color, 20-page bulletin gives information on the complete line of indoor and outdoor equipment, which is available in ratings through 3,000 amp. continuous current and 250 mva interrupting capacities.

#### Macbeth Lighting Brochure

A four-page brochure has been issued by the Macbeth Daylighting Corp., P.O. Box 950, Newburgh, N.Y., on its color-corrected lighting system.

#### Specifications Handbook

A new specifications handbook for cotton fiber business papers has been published by the Kimberly-Clark Corp. of Neenah, Wis. The handbook, for use by distributor salesmen, gives specifications for each grade of Neenah business papers, including colors, weights, finishes, packaging, and availability of matching en-

velopes. A section on product information also includes advice on special watermarking, and specialty and technical papers.

#### Alpena Manifold Paper

A broadside, printed in two colors on 9" Alpena Manifold, has been issued by the Fletcher Paper Co., 20 N. Wacker



Cover and inside spread of a four-page, french-fold broadside issued by Fletcher Paper. It is printed in two colors on 9" Alpena Manifold

Drive, Chicago 6. The broadside demonstrates the use of duotone halftones, fine-line forms, type, solid colors, and tints. The paper is available in white and six colors.

#### Cardogram Systems Booklet

Cardogram, a new device available for Graphdex systems of visual control, is

## Your 3M lithographic supply dealer has the complete performance story!

It's one thing to read the words in an advertisement . . . it's another to see these words in action right in your own shop. Those words on the opposite page, for instance. There are some pretty strong claims in those words. We ask you to believe what we say about 3M Brand Type "R" Photo Offset Plates. But you don't have to.

Actually, we'd much rather you wouldn't take our word for how good, how consistent, how dependable these plates are. We'd much rather you would get in touch with your nearby 3M lithographic supply dealer and ask him to come over and prove our words. We're confident he can do it to your satisfaction. Call him now. Or mail the coupon.



MINNESOTA MINING AND  
MANUFACTURING COMPANY  
Dept. PBK-90, St. Paul 6, Minnesota

Will you please arrange for a demonstration of 3M  
Brand Type "R" Plates in my own shop.

NAME \_\_\_\_\_

TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

MINNESOTA MINING AND MANUFACTURING COMPANY   
ST. PAUL 6, MINN. . . . WHERE RESEARCH IS THE KEY TO TOMORROW



featured in a new booklet issued by the Graphdex Co., 377 Park Ave. S., New York 16. The Cardogram is the operative part of the system and consists of an incised card which can be removed from its backer card after information has been typed, written, or stamped on it. Combined with a color code, Cardogram is said to do away with the need for special indexing cards or cross references to other records.

#### How to Prepare Artwork For Letterpress—For Lithography

The Kimberly-Clark Corp., Neenah, Wis., has published another in its series of educational booklets for the graphic arts industry. The illustrated booklet, "How to Prepare Artwork for Letterpress—For Lithography," is designed to help the designer, editor, and printer translate art work from its initial stage to the final printed result.

Among the subjects covered are principles of letterpress, black and white techniques, two- and three-color art, screens, retouching, paste-up, line illustrations, halftones, process color, and other facts on preparing art work for letterpress and lithography.

Five pages of charts translate art terminology into engravers' terms and suggest the material the engraver prefers as backgrounds for 15 different art techniques.



Kimberly-Clark's new booklet is designed to help the designer, editor, and printer translate art work from its initial stage to final printed result

#### Harris Offset Press Booklet

A new booklet giving full details on two small Harris offset presses equipped with feed-roll registering systems is now available from the Harris-Seybold Co., 4510 E. 71st St., Cleveland 5, a division of Harris-Intertype Corp. The 24-page booklet describes the feed-roll equipped, single-color Harris presses in the 20x26-inch and 23x29-inch sizes.

Illustrated with detailed photographs, the booklet incorporates four-color proc-

ess pages to describe feeding, register, dampening, inking, printing, and delivery features. Also included are specifications and floor plan diagrams.



The guide gives information on the self-adhesive papers, films, and foils produced by Fasson

#### Fasson Reference Guide

A new self-adhesive guide and price list has been introduced by Fasson Products, 250 Chester St., Painesville, Ohio. The guide gives information on the self-adhesive papers, foils, and films produced by Fasson. It also describes the selection of self-adhesive materials, the various stock sheet sizes available, split patterns in the backing sheets, and the various types of Fasson self-adhesives and their uses.

#### Upco Hand-Cut Films

The Ulano Products Co., Inc., 610 Dean St., Brooklyn 38, has issued a booklet on its Upco solvent adhering hand-cut films. Samples of six different films are included in the booklet, along with suggestions on how to cut the film, how to peel the film, types of adhering liquids to be used, etc.

#### Magnetic Ink Printer

Spot Carbon Products, 54 Lafayette St., New York 13, has issued a brochure on "Magnetic Ink Printing for Common Language Sensing-Sorting Equipment." Topics in the brochure include necessity of check redesign, reference edges in expressing dimensions, and character specifications. Samples of checks printed with magnetic ink are also included.

#### Bourges Colortone Sheets

A booklet describing the Bourges Colortone Sheets and their uses is available from the Bourges Color Corp., 80 Fifth Ave., New York 11. The illustrated booklet, "Bourges, the Magic Color Sheets of 1001 Uses," shows how the sheets work and the principles of the Bourges color system.

#### Mobile Printing Papers

Fingertip reference to five grades of Mobile printing papers is one of the features of a swatch booklet produced by the Hollingsworth & Whitney division of Scott Paper Co., Chester, Pa. Samples of

Mobile Vellum, Index, Ivory Tag, White Tag, and Cream Postcard with descriptions, stock sizes, and weights of each grade are attached by grommets in the booklet which, when unfolded, segregates the five paper grades. Folding the booklet, "Mobile Printing Papers," makes it a 4x9 1/2-inch pocket-size reference.

#### Roll-Handling Equipment Catalog

An 82-page catalog illustrating and describing its line of unwind and rewind roll-handling equipment for film, paper, and paperboard has been made available by the Champlain Co., Inc., 146 Harrison Ave., Roseland, N.J.

Included in the catalog are single- and double-station unwind and rewind reels, web-tension and side-aligning units, and automatic web-splicing equipment. Applications and major features are given for each unit, and an appendix includes complete specifications.

#### Wood Engraving Booklet

The Lee Paper Co., division of Simpson Lee Paper Co. of Vicksburg, Mich., has issued Number 2 of Volume 4 of its *Dimensions* publication. Issued quarterly, the booklet's subject is "Thomas Bewick and the Art of Wood-Engraving." The 16-page booklet has illustrations printed from wood engravings on colored paper using colored inks. It also lists some of the books illustrated by Mr. Bewick and a short biographical sketch.

#### Atlantic Cover Papers

A sample book of Atlantic Cover papers has been introduced by the Eastern Fine Paper and Pulp division of Standard Packaging Corp., Bangor, Me. The chief feature of the new book is its sampling of Eastern's complete line of cover grades—Atlantic Cover, Atlantic Opaque Cover, Atlantic Pastel Cover.

#### Apeco Lith Booklet

The American Photocopy Equipment Co., 2100 Dempster St., Evanston, Ill., has published a booklet on its new Apeco Lith metal offset plates. The plates, designed to produce copies of any printed or illustrated material in volume, can be made on any photocopy machine.

#### Sel-Rex Technical Data Sheet

An illustrated data sheet from Sel-Rex Instruments, Inc., Nutley, N.J., shows how precise, reproducible readings are obtained with the Electron, a small pH meter. The data sheet also features illustrations showing the pH meter in operation, component parts with their uses, etc.

#### Challenge Lever Paper Cutters

Descriptive information on Challenge lever paper cutters used by duplicating operations, letter shops, schools, and small printing plants has been incorporated in



a product bulletin, Publication F-667, by the Challenge Machinery Co. of Grand Haven, Mich. Cutters with sheet-cutting capacities of from 19 3/8 inches to 30 1/2 inches are included in the bulletin, as well as stand and floor model types.

#### Park South Directory

The Park South Publishing Co., 444 Park Avenue S, New York 16, has prepared a 160-page directory of large companies together with their printing buyers in the New York area. About 1,700 firms are listed, including their telephone numbers and the type of printing that they purchase.

#### Lamp Performance Chart

The Natural Lighting Corp., Burbank, Calif., has offered a performance chart for lamps boosted with ColorTran converters. The chart lists 14 of the most popular lamp types, with intensity and coverage provided at different distances, at both 110-v. and 220-v. input. It also lists typical applications for each bulb type, with recommended reflector or housing.

#### Air Pumps Price List

A 16-page, illustrated, descriptive price list, No. 1360, has been issued by Leiman Bros., Inc., 102 Christie St., Newark 5, N.J. It covers the company's line of rotary vacuum and pressure pumps, including its oil-less models, additional sizes, and accessories.

#### Non-Offset Spray Booklet

An eight-page booklet on non-offset sprays is available from the Varn Products Co., 26-15 123rd St., Flushing 54, N.Y. The booklet contains product information about 15 spray powders and solutions and features a guide chart for selecting the proper spray for a particular printing job.

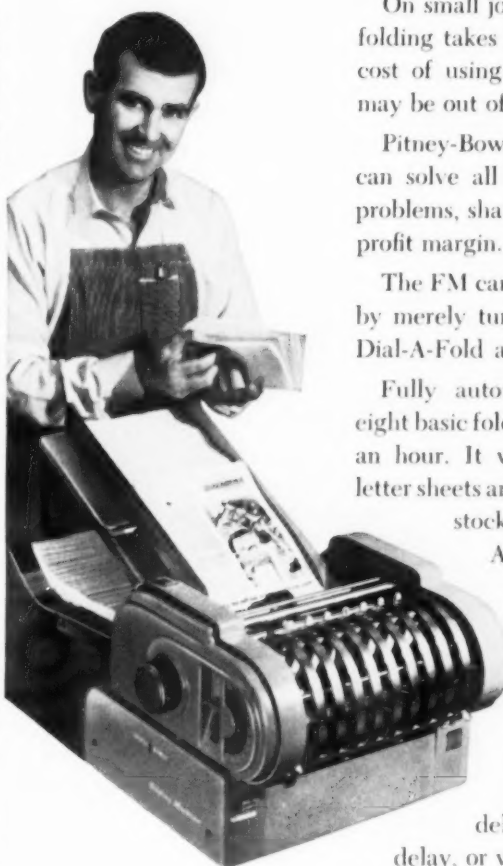
#### A Word and Picture Tour Through Warwick Typographers

Warwick Typographers Inc., 920 Washington Ave., St. Louis 1, has issued

Printed by letterpress on Lusterkote stock, Warwick Typographers' picture book of its St. Louis plant shows the various departments and services



## FM puts more profit in small jobs



On small jobs and short runs, hand folding takes too much time. Yet the cost of using a big folding machine may be out of line with the job.

Pitney-Bowes' FM folding machine can solve all your small job folding problems, shave your costs and widen profit margin.

The FM can be set in no time at all, by merely turning a knob. Exclusive Dial-A-Fold assures exact folds.

Fully automatic, the FM makes eight basic folds, at speeds up to 19,000 an hour. It will double fold 10,000 letter sheets an hour. Handles standard stocks, up to 11 by 24 inches.

And it can be set up and used by anybody.

Often the FM can fold a job in less time than you need to set up a standard folding machine. And it helps you finish and deliver short runs without delay, or waiting for time on your big folder.

For a free demonstration, call any Pitney-Bowes office. Or send coupon below for free illustrated booklet.



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Made by the originator of the  
postage meter . . . 139 offices in the  
U.S. and Canada.

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4208 Crosby Street  
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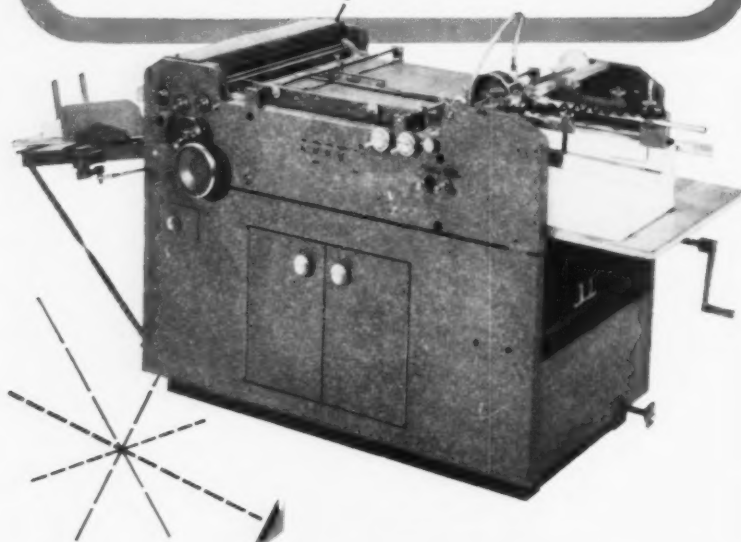
Send free literature on Folding  
Machines.

Name

Address

# Rosback Jet-20

*the most outstanding*  
**AUTOMATIC SLOT PERFORATOR**  
*available today!*



**Rosback Jet-20**  
Shipped Completely  
Assembled.

New Design Strike Gate  
for Accurate Strike Pat-  
tern.

Air Wheel Feed for Pos-  
itive Feeding of Sheets.

All Grease-Sealed Anti-  
Friction Bearings for  
many years of Service.

Variable Speed Control.

**The NEW ROSBACK JET '20'** Slot Rotary Perforator has many firsts in the field. First fully Automatic Small Air Wheel Suction Feed Perforator.

**Production Speed** on full size 20" sheet up to 12,000 per hour. Up to 20,000 per hour on smaller sheets. Production speed up to 7,000 on Strike Perforating.

**Indicator Light** will light when pile reaches proper operating level.

**All Operator Controls** are within easy reach of Operator on one side of Machine. Machine can be placed against wall to save space.

## Rosback®

F. P. ROSBACK CO.  
Benton Harbor, Michigan

a picture book of its St. Louis plant. The booklet, "A Word and Picture Tour Through Warwick Typographers in St. Louis," shows the various departments and services with candid type photography to portray a typical work day. The booklet is printed by letterpress on Lusterkote stock.

### S&V Magnetic Ink Color Books

A new color book has been released by the Sinclair and Valentine Co., 611 W. 129th St., New York 27, to illustrate its new magnetic inks in color. Printed on yellow banknote stock, the booklet contains three colors for letterpress and three for offset printing. The inks are available in green, brown, and maroon. Black is also available.

### Thymotrol Speed Variator

Information and data on the General Purpose Thymotrol Speed Variator, including details of standard and optional features, are contained in a new bulletin GEA-7018 available from the General Electric Co., Schenectady 5, N.Y.

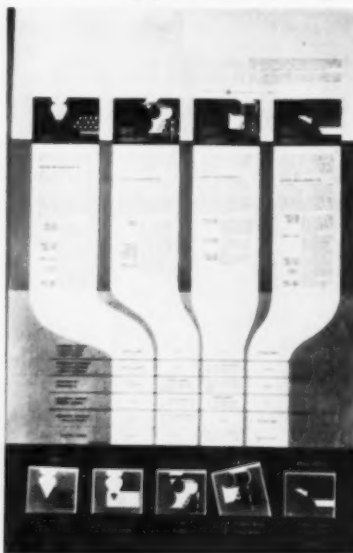
### Bausch & Lomb Magnifiers Catalog

Bausch & Lomb, Inc., Rochester 2, N.Y., has revised its descriptive catalog which covers a complete line of readers and magnifiers. New items have been added to the 14-page, illustrated booklet, which lists over 65 individual models. Specifications and prices for round and rectangular readers, folding pocket magnifiers, surface comparators, enlarging focusing magnifiers, etc. are included in Catalog I-103.

### Business Paper Selector Chart

A new "Business Paper Selector Chart," which gives recommendations on the types of paper to use for different office dupli-

The new paper selector chart gives end-use recommendations of paper for office duplicating use



## A VERTICAL IN AN OFFSET PLANT? Of Course!

Profit minded lithographers know the Miehle Vertical enables them to offer many more business-building customer services such as:

Imprinting  
Envelopes  
Numbering  
Perforating  
Ad Reprints

Inquire about the Improved Miehle V-50 Vertical—it's the basic job letterpress for every plant.

Size 14 x 20. Speed 5000



**THE MIEHLE COMPANY**  
Division of Miehle-Goss-Dexter, Inc.  
Chicago 8, Illinois

THINK VERTICALLY!



cating processess, has been introduced by the Kimberly-Clark Corp., Neenah, Wis.

The selector chart, printed on K-C's Texoprint plastic coated and impregnated printing paper, gives information on papers for typewriters, spirit duplicators, stencil duplicators, and offset duplicators.

### Goodkin Vertical 18-Inch Camera

The redesigned Vertical 18-inch camera is described in literature available from the M. P. Goodkin Co., 112 Arlington St., Newark 2, N.J. The camera is intended primarily for the production of regular line and halftone negatives, but it can be used for the first-step needs of xerography and matrix-transfer systems such as Ektalith and Gevacopy.

### Promenade Card Album

Masterpiece Studios, Troy at 21st St., Chicago 23, has introduced its new Promenade Album of name-imprint Christmas cards, which is designed for use by printers. The album features 66 personal greeting cards and 34 cards for use by business firms and professional people.

### Planning Your Graphic Arts Shop

A new booklet, "Planning your Graphic Arts Shop," has been made available by the Challenge Machinery Co. of Grand Haven, Mich. The booklet includes an equipment selector guide in addition to descriptive information on various models of paper cutters, proof presses, paper drills, folding machines, and composing room equipment suitable for school use.

### Kenro Graphics Catalog

Kenro Graphics, Inc., Cedar Knolls, N.J., has issued a four-page, illustrated catalog on its two process cameras for the graphic arts, the Vertical 18 and the Vertical 24. Complete specifications are given on the models as well as descriptions of the numerical sizing and focusing systems, automatic exposure control, and the new vertical lighting system. Also included is a list of accessory equipment for these units.

### Eastman Kodak Pamphlet

A revised edition of a six-page pamphlet, "Physical Characteristics of Kodak Glass Base Plates," has been issued by the Eastman Kodak Co., Rochester 4, N.Y. Information on the thicknesses, sizes, and quality of glass plates available from Kodak has been brought up to date.

### Nebotype Machine Brochure

A four-page, illustrated brochure on its new Nebotype typesetting machine has been published by the Lanston Monotype Co., Division of Lanston Industries, Inc., P.O. Box 4768, G Street Below Erie, Philadelphia 34. Also shown are three of the eight composing sticks used on the Nebotype typesetting machine.

Many  
Offset Plants  
Operate  
MIEHLE VERTICALS  
Here are a  
few



VULCAN PRINTING & LITHO  
Birmingham, Ala.

ARKANSAS PRINTING & LITHO  
Little Rock, Ark.

GENERAL PRINTING & LITHO  
Los Angeles, Cal.

VAUGHN PRINTING & LITHO  
Santa Monica, Cal.

DOYLE PRINTING & OFFSET  
Washington, D. C.

COURIER JOURNAL LITHO  
Atlanta, Georgia

VAN CLIEF LITHO CO.  
Chicago, Ill.

AMERICAN LITHO & PRINTING  
Des Moines, Ia.

COMMERCIAL LITHO CO.  
Louisville, Ky.

SARATOGA PRINTING & LITHO  
Baltimore, Md.

WINTHROP PRINTING & OFFSET  
S. Boston, Mass.

WHELOCK OFFSET CO.  
Worcester, Mass.

M. ANGELÓ PRINTING & LITHO  
Boonville, Mo.

RALPH PRINTING & LITHO CO.  
Omaha, Neb.

AMSTERDAM PRINTING & LITHO  
Amsterdam, N. Y.

MUTUAL LITHOGRAPHERS CORP.  
New York, N. Y.

STROBRIDGE LITHO CO.  
Cincinnati, Ohio

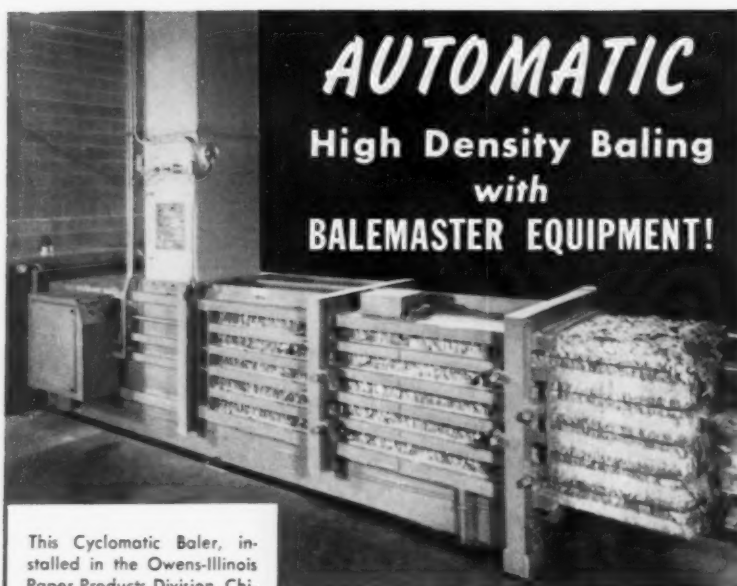
MORGAN LITHO CO.  
Cleveland, Ohio

MARTIN PRINTING & LITHO CO.  
Greenville, S. C.

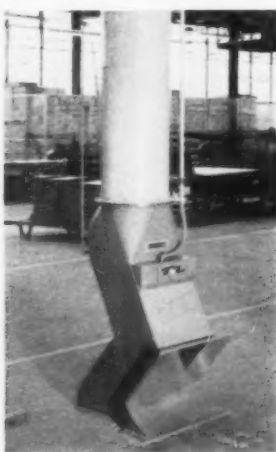
ALLEN PRINTING & LITHO  
Ft. Worth, Texas

MORTON LITHO & PRINTING CO.  
San Antonio, Texas

OGDEN LITHOGRAPHING CO.  
Ogden, Utah



This Cyclomatic Baler, installed in the Owens-Illinois Paper Products Division, Chicago, is completely automatic. It is fed by the Cyclomatic Pneumatic Conveying System which picks up scrap from the entire plant. A Cyclomatic Hogger, not shown, reduces the larger pieces of scrap to a size suitable for air conveying and efficient baling.



One of many Cyclomatic pick-up stations in the Owens-Illinois Paper Products Division Plant. Scrap is quickly and automatically conveyed to the Cyclomatic Baler at a rate of 100 pounds per minute through each pick-up station.

## AUTOMATIC High Density Baling with BALEMASTER EQUIPMENT!

PAT. APPLIED FOR

✓ If you have a pneumatic-conveying system now all you need is **CYCLOMATIC® BALING EQUIPMENT** . . . specifically designed to provide you with a modern efficient baling system with plenty of reserve power to meet all your requirements.

✓ If you do not use pneumatic-conveying or if your present system is not adequate to properly prepare materials for automatic baling, Balemaster can design and furnish a modern, efficient pneumatic-conveying system for your plant . . . or Balemaster can design and install the complete Cyclomatic System for *automatically handling and baling scrap*.

✓ The Cyclomatic System is completely automatic—no manual handling of scrap from the point of generation to the finished bale.

**For the one company that designs, engineers, manufactures and can install a complete integrated system for your needs — depend on Balemaster.**

**CYCLOMATIC Means Automatic Scrap Material Handling and Baling.**



Write today for full information  
**Balemaster** <sup>TM</sup>  
DIVISION OF  
**EAST CHICAGO MACHINE TOOL CORPORATION**  
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## PEOPLE IN THE NEWS

Devoted to timely items concerning men associated with the graphic arts industry. Copy must reach editor by 15th of month preceding issue date

RICHARD H. WEERTS and RICHARD D. WILLEY have joined the Western sales staff of the Imperial Type Metal Co., Chicago. Mr. Weerts' territory consists of Illinois, working as an assistant to WILLIAM J. PRENTICE. Mr. Willey will cover the Southern Ohio, Indiana, and Western Kentucky area. DOUGH WILSON has been appointed to the company's Eastern sales staff and will cover the Philadelphia area.

WILLIAM J. EGAN, Pacific Coast vice-president of the General Printing Ink division of the Sun Chemical Corp., New York City, was honored for his 50 years of service at a luncheon held in conjunction with the recent Western Packaging Exposition and the formal opening of Sun's plant in Los Angeles.



William J. Egan



Harry Balch

HARRY BALCH, vice-president and sales manager of Wetmore & Co., Houston printers, has been elected president of the Houston Sales Executives, Inc.

E. LEE TURLEY has been promoted to vice-president of sales for the entire Ludlow Papers division of the Ludlow Corp., Needham Heights, Mass. Mr. Turley will have complete responsibility for the sales of fine papers as well as industrial papers, which were previously handled by NORMAN T. BEARDSLEY who has resigned.

GEORGE D. WILLIAMS has been appointed plant superintendent of Editors Press, Inc., Hyattsville, Md. Mr. Williams formerly was associated with the American Greetings Corp., Cleveland.

JAMES W. HURLBUT has been transferred to the parts service department of the Goss Co., a division of Miehle-Goss-Dexter, Inc., Chicago. He will handle renewal parts requests from Goss customers.

VICTOR M. SALTER has been appointed assistant manager for graphic arts products in the Photo Products department of E. I. du Pont de Nemours & Co., Wilmington, Del. He succeeds DR. WILLIAM H. VINTON who has been transferred to



the company's international department as a member of the patent and licensing section. DAVID P. HURLEY, formerly the photo products field sales manager in the New York district, succeeds Mr. Salter as assistant manager for engineering reproduction products.

URAL FISHER, formerly superintendent of the Jenson Printing Co., Minneapolis, has joined the Nielson Lithographic Co., Cincinnati, as superintendent.

G. E. VENEMAN, vice-president and director of sales for the Nekoosa-Edwards Paper Co., Port Edwards, Wis., has been elected chairman of the Sulphite Bond Group of the Writing Paper Manufacturers Association. He also was elected a vice-president of the association, succeeding H. W. Suter, Jr., Champion Paper & Fibre Co., who died recently.

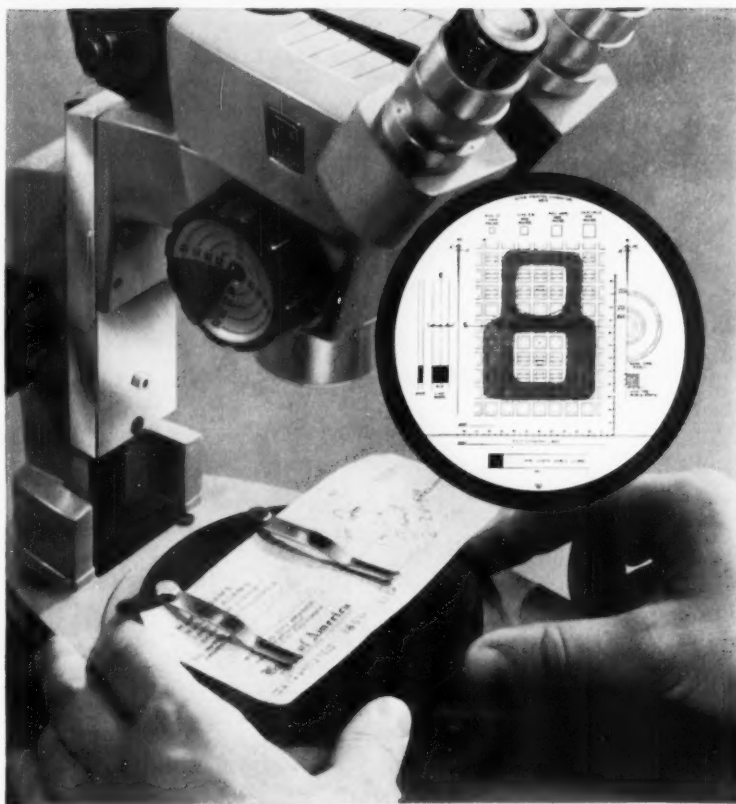
JAMES R. MONTGOMERY, JR., has been appointed western states sales representative for the Manz Corp., Chicago. Mr. Montgomery, associated with the firm in various sales capacities since 1945, will handle sales in a 12-state territory.

RAY CHIRLES has been named sales and service manager of the motor division of the New York Maintenance Corp., New York City. Mr. Chirles will be in charge of maintenance contracts and service on press installations, plant wiring, air conditioning, power, motors, etc., for the graphic arts industry in the Metropolitan New York area.

JOHN E. MINES, DUDLEY H. PRICE, and EDWARD R. GALLAGHER have been appointed regional representatives in the Southern and Eastern territories by the Mid-States Gummed Paper division of the Minnesota Mining and Manufacturing Co., Bedford Park, Ill. Mr. Mines will have his headquarters in the 3M Atlanta office. His territory will include Georgia, Florida, Alabama, Mississippi, Louisiana, and central Tennessee. Mr. Price's territory includes Virginia, North Carolina,



Dr. Carl E. Noble, manager of consumer market planning and research for the Kimberly-Clark Corp., Neenah, Wis., (right) receives an engraved silver bowl from Harold W. Kentner, director of extended services, Rochester Institute of Technology, Rochester, N.Y., in recognition of his selection as winner of the 1960 annual award for his "outstanding contributions in statistical quality control for the graphic arts industries"




## **New AO Magnetic Inkscope** **helps eliminate any guesswork on** **all MICR jobs**

Give your production group this precise method of visual quality control on all Magnetic Ink Character Recognition jobs. The AO Magnetic Inkscope makes it possible to check and maintain critical accuracy while the job is still on the press. All these variables can be measured quickly and conveniently: skew, spacing, alignment, uniformity of ink film, extraneous ink front and back, character dimension.

**FIXED RETICLE**—Magnetic Inkscope assures greater visual accuracy with either production or inspection reticle permanently fixed in the instrument eyepiece. You position only the printed material. There is never any danger of ink pick-up, redeposition or smudging to deviate from the accuracy of each inspection.

*Further information is yours for the asking.*

*Write or use handy coupon.*

 <b>American Optical Company</b> <small>INSTRUMENT DIVISION, BUFFALO 15, NEW YORK</small>		Dept. 1275 <input type="checkbox"/> Please forward full information on the New AO Magnetic Inkscope by return mail. <input type="checkbox"/> Have my AO Sales Representative call.	
		Name _____ Address _____ City _____ Zone _____ State _____	

IN CANADA write—American Optical Company Canada Ltd., Box 40, Terminal A, Toronto, Ontario

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YOU MEAN THE CARBONS IN THESE FORMS WERE SUPPOSED TO HAVE BARE SPOTS?

**Frye** One-Time carbon papers for the forms printer are ready for FAST delivery in—Roll, Processed, Spot and Flat Sheet carbons... Write for new price and product information catalog.

For the Best Business Impression  
Always Specify **FRYE**



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### Service

YOU PRINT THEM...  
WE'LL FINISH THEM

WE ARE NOT PRINTERS! We are interested only in handling the finishing operations of your one-time carbon forms. AFTER they leave your press. We have, at your service, the finest collating & tipping equipment in the industry, both fully automatic and semi-automatic, which insure a beautifully finished form, always. May we have the privilege of serving you soon? You can be sure your accounts will be held in the strictest confidence.

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- STATEMENTS • ROTARY SECTIONS
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#### SERVICES

- Perforating
- Collating & Tipping
- Punching
- Proper Carbon Paper
- Cutting & Trimming
- Padding
- Flat Sheet Gathering
- Pickup & Delivery
- Prompt Service
- Fair Prices
- Skids Accommodated

We'll be glad to give an estimate on your next job. Just call or write. There's no obligation, of course.

ASK FOR RAY PAVLIK

WRITE FOR OUR  
DESCRIPTIVE BROCHURE



**Form HOUSE, inc.**

"One minute from Chicago"  
5200 W. 26th St., Cicero 50, Ill.  
OLympic 2-9232

South Carolina, and the eastern section of Tennessee, with headquarters at the 3M office in High Point, N.C. With headquarters in the Philadelphia office of 3M, Mr. Gallagher will handle sales in association with John Attaway in eastern Pennsylvania, parts of New Jersey, Delaware, and Maryland.

LOUIS F. FALLON has been appointed a special representative of the Nolan Corp., Rome, N.Y. Mr. Fallon, formerly vice-president and sales manager of the graphic arts division of the Wiretaper Corp., will cover the New England, New York, and New Jersey territory.



Frank Hoffmann



Louis F. Fallon

FRANK HOFFMANN, vice-president of export sales of the Intertype Co., Brooklyn, a division of Harris-Intertype Corp., retired after 44 years with the firm. Mr. Hoffmann will continue with Intertype in an advisory capacity.

HARVEY GUSTAFSON has been promoted to president of the Consolidated Printing Ink Co., St. Paul, Minn. Mr. Gustafson, who joined the company 29 years ago as a color matcher in the laboratory, formerly was acting general manager.

DR. JAMES W. GOFF has been appointed to the rank of professor by the School of Packaging at Michigan State University, East Lansing, Mich. Dr. Goff is the first full professor in the packaging field, and his appointment signifies the importance of the packaging program in its over-all plans, the university reported.

ROBERT G. DOSSETT has been appointed controller of both the W. F. Hall Printing Co. and its subsidiary, the Central Typesetting & Electrotyping Co., Chicago.



William E. Stafford



Robert G. Dossett

WILLIAM E. STAFFORD has been named Indianapolis representative for the Hamilton Autographic Register Co. of Hamilton, Ohio.



L. M. Gossett



Stanton R. Cook

L. M. GOSSETT and STANTON R. COOK have been appointed production manager and assistant production manager, respectively, of the *Chicago Tribune*. Mr. Gossett, associated with the *Tribune* for over 34 years, formerly was assistant manager. Mr. Cook joined the newspaper staff in 1951 as a production engineer.

WILLIAM E. GUNDLACH has been appointed as a sales representative in the Ohio and western Pennsylvania territory by John W. Bolton & Sons, Inc., Lawrence, Mass.

PAUL N. GREICO has joined the Radio Corp. of America, Camden, N.J., as graphic arts buyer. Mr. Greico is a recent graduate of the School of Printing Management at Carnegie Institute of Technology.

ROBERT A. BLAUNER has been named metropolitan Chicago sales representative for the American Carbon Paper Corp., Chicago.



Truman L. Bradley



Robert A. Blauer

TRUMAN L. BRADLEY has been named to head a newly-established production unit as assistant to the publisher for production at *McCall's* magazine. Mr. Bradley, associated with *McCall's* since 1946, will be responsible for liaison between the magazine's editorial and advertising departments and its Dayton, Ohio, printing plant.

WILLIAM G. STINE has been named assistant to the president of Pioneer Business Forms, Inc., Tacoma, Wash. Mr. Stine has been working out of the firm's Seattle sales office for the past 2½ years.

THOMAS P. LEBOSQUET has been appointed vice-president of the Art Gravure Corp., New York City. He formerly was assistant to the president.

HAROLD SHAW has formed the A. Allison Co., a new letterpress-offset business located at 54 W. 21st St., New York City. Mr. Shaw has been associated with the

New York City Community College as an advertising production instructor, with the Grey Advertising Co. as senior production supervisor, and with *Look* magazine as assistant to the production manager.

GEORGE APPUNN has been appointed advertising manager of Fasson Products, a division of Avery Adhesive Products, Inc., Painesville, Ohio. Mr. Appunn formerly was an account executive for Carr-Liggett Advertising, Inc., Cleveland.



James E. Johnson



George Appunn

JAMES E. JOHNSON has been appointed vice-president of the Tenak Products Co., Chicago. Mr. Johnson, formerly assistant to the president, joined the firm in 1954 as a service representative.

WALTER KUBILIUS has been appointed editor of *Book Production* magazine, New York City. Mr. Kubilius formerly was associated with the American Type Founders Co. in marketing and promotion of its graphic arts equipment. He was research editor of *Book Production* for 14 years, from 1943 to 1957.

EDWARD ROSENBLUM has joined Spartan Typographers, Inc., Hackensack, N.J., as a sales representative in the greater New York area. He formerly was associated with George McKibbin and Son, Brooklyn, as assistant to the executive vice-president of the company.

CHARLES E. K. FOX has been named plant manager, Danville (Va.) Works of the Disston division, H. K. Porter Co.,

Mexico bound are the dual winners of Harris-Seybold's first "Salesman of the Year" contest. Finishing in a dead heat were Albert E. Furstenberg (left) and Brendan P. O'Donnell (right), both sales representatives in Harris-Seybold's metropolitan New York district. Shown with Messrs. Furstenberg and O'Donnell during the presentation of the award—an all expense paid tour of Mexico—is Kenneth Nolan, New York district manager for Harris-Seybold, a division of Harris-Intertype Corp. The year-long contest closed at the end of the firm's fiscal year, June 30



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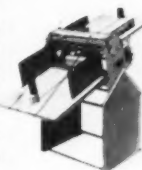
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**Dollar-Hour Calculator.** \$15.35. Wheel-type calculator answers at least 25 kinds of problems encountered by the cost accountant or estimator. Fastest method known for estimating cost, production appraisals for graphic arts.

**Quick Count Copy Character Tabulator.** \$5.35. A transparent laminated sheet divided into squares. When upper left corner of tabulator is laid on upper left corner of typewritten copy, total number of characters in copy is shown on the tabulator at lower right corner of copy.

Send your check or money order to

Book Department

The Inland and American  
PRINTER and LITHOGRAPHER

79 W. Monroe St.

Chicago 3, Ill.



Inc., Philadelphia. Prior to joining the company, Mr. Fox was associated with the Pangborn Corp.

HARRISON D. BERGIN recently joined the sales staff of the Sam'l Bingham's Son Mfg. Co., Chicago. Mr. Bergin will cover the New York City area.



Richard W. Dando



Harrison D. Bergin

RICHARD W. DANDO has been appointed vice-president and general manager of Sun Chemical Corp.'s General Printing Ink division—East, of New York City. Included in this division are the New England, Middle Atlantic, and Southeastern territories with 11 ink manufacturing locations. Mr. Dando continues as vice-president and general manager of Sun's Geo. H. Morrill division.

BURKE N. JUDD has been appointed assistant manager of the Copease Corp.'s duplicating division. Mr. Judd, who will

have his headquarters in New York City, will assist JAMES HERTSCH, division manager, in supervising the sale of the company's line.

IRVEN F. BELIVEAU has been named controller of the Strawberry Hill Press, Long Island City, N.Y. The company also appointed JAMES F. MCKENNY as plant industrial engineer.

ERVIN F. BICKLEY, JR. has been appointed general manager of all national account sales for the folding carton division of the Container Corp. of America, Chicago. Mr. Bickley will have his headquarters in New York City.

CHARLES J. BRUSSO has been appointed assistant merchant sales manager of Fasson Products, Painesville, Ohio. Mr. Brusso will assist in development of increased sales activities in the graphic arts field.

A. M. FAIRBROTHER has retired as vice-president and manager of the Champion Paper and Fibre Co.'s Carolina division at Canton, N.C. Mr. Fairbrother has been associated with the company for 25 years. WILLIS KIRKPATRICK has been promoted to acting division manager, Carolina division. Formerly assistant division manager, Mr. Kirkpatrick has been associated with the company for 36 years in various capacities.

NORMAN ZIMMERMAN has been appointed sales manager of A. D. Steinbach

& Sons, Inc., New Haven, Conn. Mr. Zimmerman, formerly the vice-president in charge of publication sales for the Haynes Lithograph Co., Rockville, Md., will have his headquarters in New York City.

FRANK BAKER recently was appointed field superintendent of the field department of the Goss Co., a division of Miehle-Goss-Dexter, Inc., Chicago. Associated with the company for 24 years, Mr. Baker's duties will include the installation and service of all printing presses, stereo, and electrical equipment.

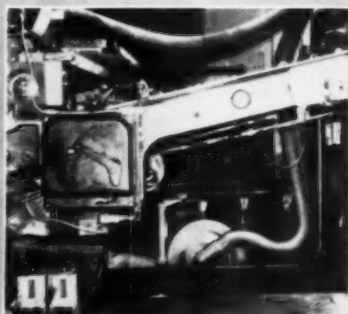


Frank Baker



Mel Mark

MEL MARK has been appointed manager of the Graphic Arts division of Durst (USA) Inc. Mr. Mark will direct the sales, promotion, and product development of the firm's new graphic arts line, and will supplement the present staff of technical consultants to the trade.



**LETTERPRESS**—This Doyle Paper Cleaner removes all offset spray and assures continuous operation without stops for unnecessary washups.



**OFFSET**—Typical installation of Doyle manifold on a web press to remove paper dust, shreds and loose edges.

Here's an easy way to get up to 15% . . . and more . . . additional running time from your large presses. If you're like most good printers, your pressmen devote at least 15% of every hour for washing up plates. They're washing off paper, lint, dirt and offset spray that causes hickies, freckles and other undesirable spotting on quality printing. Equipping your

presses with Doyle Paper Cleaners keeps your paper stock and plates clean as a whistle. Sucks off all offset spray, paper dust and other loose material. As a result your press running time soars to new highs. Doyle Cleaners are used in many leading plants. They should be in yours, too. Write today for full details giving us your large press specifications.

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## NEW MINIATURE NUMBERS CHECKS and DOCUMENTS



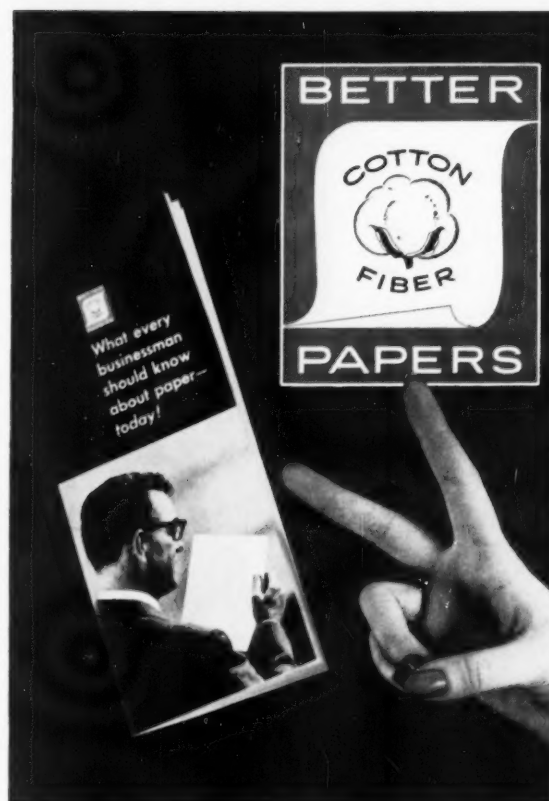
The New Wetter Miniature measures only  $\frac{3}{8}$ " (45 points) wide! It's ideal for numbering those jobs where form space is at a premium...like the new checks and documents imprinted with electronically read codes that are coming into wider and wider use.

The rugged Wetter Miniature was specifically designed for *continuous* high volume production. Its one-piece solid steel frame and "T" slotted bottom plate were engineered to withstand the steady hammering of high press speeds...to give *continuing* accuracy and clean, sharp impressions of every number, every time...for years!

Write for your data sheet on the new Wetter Miniature.

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ONLY UNION MADE NUMBERING MACHINE IN U. S. A.

1409



## Use these selling aids to spark interest, boost sales.

*The Booklet* explains the unique benefits of what you're selling. Distribute it.

*The Emblem* lets buyers know your papers are made with cotton fiber. Display it.

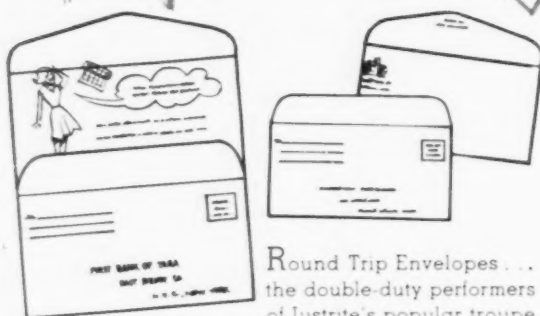
**BETTER PAPERS  
ARE MADE WITH  
COTTON FIBER**



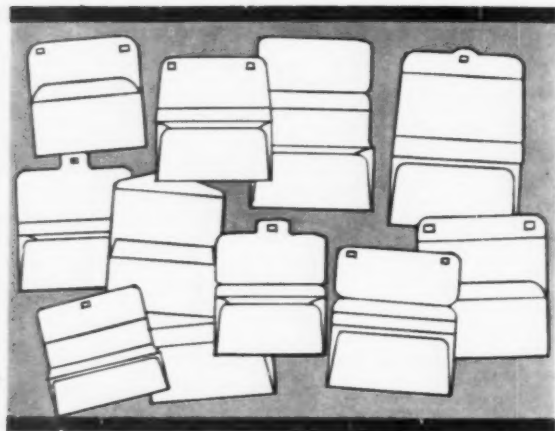
Cotton Fiber Paper Manufacturers,  
122 East 42nd Street, New York 17, N. Y.

LOOK FOR "COTTON" OR "RAG" IN THE WATERMARK OR LABEL

# Justrite Spotlights Round Trip Envelopes



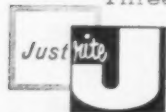
Round Trip Envelopes... the double-duty performers of Justrite's popular troupe of specialty envelopes. Twelve functional styles make up the cast to serve any job which requires a round trip assignment... to carry the message to the addressee, and



bring back his reply... collections, utility payments, fund drives, order forms, etc

Offer these profitable envelopes to your customers. Write Justrite for samples and prices of these and other fast selling envelope products.

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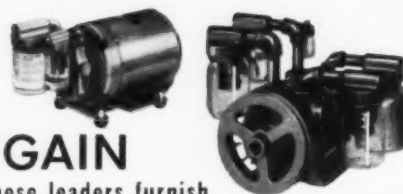


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**New "MIRACLE" GOLDMINES**  
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**The 17½ x 22½ AUTOMATIC**  
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**The New "ROBOT"**  
that does *everything*... 16-page  
3 rt. an. and/or 8 parallel folds...  
etc. 4x5" to 20x26"

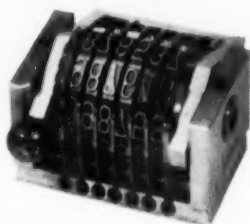
**Obsolescence is Cancerous**  
Will cooperate with token initial  
and 40 months (simple old-  
fashioned 6% interest)

**Do telephone me (collect) . . . LO 8-4470**

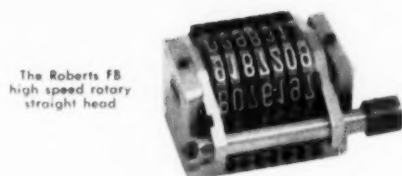
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IN TYPOGRAPHIC NUMBERING  
MACHINES SINCE 1889



The Roberts FB  
high speed rotary  
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**FOUNTAIN SOLUTION**

Men who run presses want the best fountain solution . . . most of them want IMPERIAL. It's unequalled on zinc or aluminum; keeps the water roller free of scum; keeps the plate desensitized. It's always uniform and it's economical too . . . one gallon makes up to 256 gallons of solution by adding water and gum. Try it . . . you'll discover why it's the standard and has been for years.

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LITH-KEM-KO IMPERIAL FOUNTAIN SOLUTION

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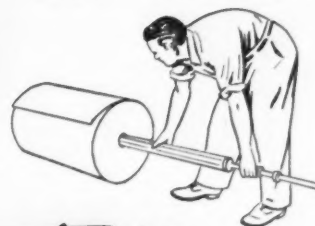
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The Inland and American  
**PRINTER and  
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Display classified sold by column inch with discounts for larger space and three or more insertions. Sample rates: One inch used one time, \$27, used 12 times, \$22 per insertion. Two or four inches used one time, \$25 per inch. Full rate schedule on request. Please send payment with order.

Copy must be received at 79 W. Monroe St., Chicago 3, Ill., by the 18th of the month preceding date of publication.

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**"It Sells printing!"**

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**Sizes:** 8 x 10 to 23 x 29 in.  
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**TELETYPESETTER**—Excellent sales opportunity for advancement-inclined man with PRINTING BACKGROUND. Familiarity with line-casting machines, composing room, composition, and Teletypesetter desirable. Opening available in Ohio, Indiana, Michigan area. Must be able to meet people, free to travel. Car, expenses, liberal employee benefits. Send resume of experience and personal background to R. C. McPherson, District Manager, Fairchild Graphic Equipment, 111 West Washington Street, Chicago, Illinois.


**VICE-PRESIDENT & GENERAL MANAGER** for expanding 65 employee combination plant located in South Texas. We desire a man with primary background in quality offset production. Age 20-50. Salary open, stock option included. All replies kept confidential. Box R-43, Inland & Am. Printer & Lithog., 79 W. Monroe, Chicago 3, Ill.

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**PRODUCTION CONTROL MAN**—Want experienced man for a medium sized Commercial and Form Printing Plant located just south of Chicago. This opportunity has a future. Write giving age, education, company experience, accomplishments and salary required to Box No. R-42, Inland & Amer. Printer & Lithog., 79 W. Monroe, Chicago 3, Illinois.

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# THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ **WE GET LETTERS** sometimes that befuddle us and defy answer. Like this one: "Dear Sir: Last year you printed an article, at least I think it was in your magazine, that interested me very much, but I have forgotten what it was, I lost my notes on the subject and can't find the magazine. Will you send me another copy of same, if it was your magazine?"

Just as difficult to answer is a typical letter which sometimes comes in from a grammar school student: "I hafta write a English theme on printing. Please send me everything you have on printing. Thanks."

★ **WHEN IS A PICA NOT A PICA?** Medically speaking, "pica" means a rare affliction which causes people to eat dirt, clay, and dust.

★ **NOW THAT THE POLITICAL CAMPAIGNS ARE IN FULL SWING**, we'd like to bring to your attention a timely word, "psephologist." A psephologist is a student of the science of elections. He is in a good position to warn you of an old device used during political campaigns and practiced by character assassination magazines. Take a look at the actual and implied meanings in this excerpt from a story about a political candidate who got defeated:

"Are you aware that (the candidate) is known all over Washington as a shameless extrovert? Not only that, but this man is reliably reported to have practiced nepotism with his sister-in-law and he has a sister who was once a Thespian in wicked New York. He matriculated with co-eds at the University, and it is an established fact that before his marriage he habitually practiced celibacy."

Should this copy show up in your shop for typesetting, better call your lawyer!

★ **ENTERTAIN POLITICIANS WITH PIZZA** to get them out of your hair. That's what Los Angeles printer Harold E. Feinstein of the Aldine Printing Co. did at 2 a.m. in order to get the Democratic politicians out of his plant so he could print the party's platform. The platform was due at noon next day and the plant was overrun with Democrat politicians arguing over production details. So he invited them all out for pizza.

★ **SOMEBODY IS FOREVER STARTING A CAMPAIGN** to drop the use of the word, "Dear," in business letter salutations. When you stop to think of it, it is rather silly for one businessman to call another "Dear." A friend of ours always starts his letters, "Thank-Q, Mr. Smith, for . . ." So why don't we end our letters with, "Bye for now,"

or something equally cute, and toss out all those sad old cliches like "Yours Very Truly," and so on? You might even like a favorite of ours: "That's all for now, Kiddo."

★ **CITIZENS OF THE UNITED STATES** are inclined to think that this country always has the "biggest of the bestest and the mostest." Not so with daily newspapers. The 12 biggest newspapers in the world (circulation-wise) are as follows: *Mainichi* (Japan), 6-million; *Daily Mirror* (England), 4,600,000; *Asahi* (Japan) 4½-million; *Daily Express* (England) 4,200,000; *Pravda* (Russia), 4-million; *Bild* (Germany), 2,400,000; *Daily Mail* (England), 2,200,000; *New York Daily News* (America), 2,100,000; *Daily Herald* (England), 2-million; *Evening News*, (England), 1,300,000; *France Soir* (France), 1,200,000; *Chicago Tribune* (America), 1-million.

★ **PRAVDA, THE RUSSIAN DAILY**, may have a big circulation, topping any newspaper in this country from the standpoint of circulation, but the rest of the printing industry in Russia is in a sorry state. A Soviet journal states that the printing machinery research institutes face a major task in having, during the next five years, to develop some 130 types of new machines and prepare them for mass production. The basic processes of the industry must be mechanized and automated while new equipment must be made available by the new factories. The Russian printing machinery industry is unable at present to meet the needs of the printing works, whose equipment, in the majority, is obsolete, thus hampering further rises in productivity.

In the modern printing works in Leningrad, 50 to 55% of the work is mechanized, but in the provincial plants 85 to 87% of the work is done manually, some 30,000 workers being still employed in hand typesetting.

That's not propaganda either. It's an indirect quote from the Soviet journal, *Industrial and Economic Gazette*. Somehow the Russians seem to be able to put a dog into space before they can spell it on the Linotype.

★ **WE ALWAYS THOUGHT THE JAPANESE** had trouble pronouncing the letter "L," but we were looking at a copy of the *Asian Printer* (published in Tokyo) the other day, and we were astounded to find a full-page advertisement signed, "Gakujutso Photo-Engraving Co., Inc." It was spelled the same way on the back-up side, too. Well, all we can say is, "Rotsa ruck to you, too."

★ **IF YOU HAVEN'T TIME TO DO IT RIGHT**, when will you find time to do it over?





# LATEST FROM LINOTYPE

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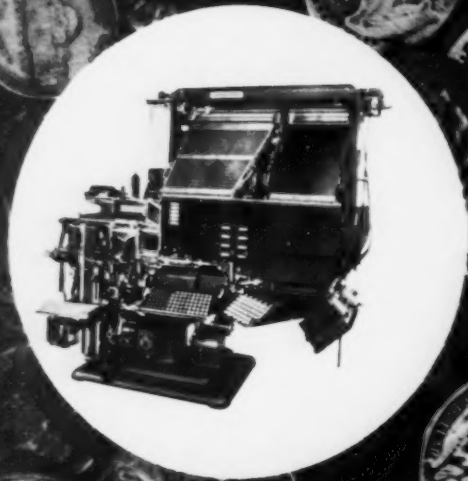
This page is set in 8 point Trade Gothic Extended, just completed by Linotype. The 6, 8, 10, 12 & 14 point sizes are now ready; the 7, 9 & 11 point will be available by the end of 1960. Trade Gothic Extended is designed to provide a clear and handsome means of accenting a short line or phrase where these open letterforms will fully display their striking proportions. In the mass its unique and attractive texture suggests obvious advertising uses. The capitals of both light and bold make a fine even line, the delicacy of the Light emphasized cleanly by the vigor of the Bold. This face completes the Linotype Trade Gothic family, whose handsome utility is winning a crowd of new friends everywhere. The series consists of four widths; Extended, Regular,

Condensed and Extra Condensed, all of which are provided in mated light and bold versions. The other members of the family are designed with the same sophistication and cut with the same care as the face you are now reading. Inspect the clear even texture of both Light and Bold; every letter plays its part, not one obtrudes. Inspect the sharpness of each character and its alignment; such precision is the result of Linotype's rigid system of quality control. We hope that the quality of this new Linotype design and the proven economy of Linotype operation may provide the answer to some of your design and typesetting problems. For an advance specimen, write to the Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York.

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